

SCN

DOUBLE ISSUE

FALL & WINTER, 1958

Vol. XVI, Nos. 3 & 4

SEVENTEENTH-CENTURY NEWS

English Department

New York University, New York 3, N. Y.

EDITOR: J. Max Patrick, New York University

ASSOCIATE EDITORS: John C. Rule, Ohio State; H. M. Sikes, Hunter College.

Your Editor's personal address from January 15, 1959 to about June 15, 1959 will be: Centre d'Études Supérieures de la Renaissance, 59 rue Néricault-Destouches, Tours (Indre-et-Loire), France. Letters about SCN business should continue to be addressed to him at New York University, where they will receive the attention of the editorial staff. Our second issue for 1959 will put special emphasis on 17C studies in France, but regular features will continue.

In our last issue we neglected in the "Guide" to draw attention to Ruth Mohl's review on p. 30; & we failed to state the price—\$6.75—of Christopher Hill's *Economic Problems of the Church* (N.Y.: Oxford Univ. Press).

GUIDE TO THIS ISSUE

SECTION I, items 157-185, MILTON & RELATED STUDIES: the pattern of 17C scholasticism at Cambridge, poems possibly by Milton, his "little heresies" compatible with Scotus: 157.

History of Britain annotated, 158. EVERETT H. EMERSON reviews Daiches' *Milton*, 159. Führer types in *PL*, 161. Milton dramatist, 162. Darbishire ed., 163. Abstracts contributed by Robert A. Day, Ray L. Armstrong, Charles C. Mish, Christopher Spencer, William B. Hunter, & others, 165-183. Miltonic Tidbits, 184. 17C works by W. R. Parker, 185.

SECTION II: DONNE & DRYDEN, 186-199. the definitive Keynes *Bibliography* of Donne, 186. Abstracts, including 3 items on the compass image, 188-199.

III: OTHER POETS, 200-03. Martin's ed. of Crashaw, 200. Daniel's *Civil Wars* a source of *Absalom* & *Achitophel*? 201. Carew, 202.

IV: DRAMA & THEATER, 204-8. Sherbo clarifies sentimental drama, 204. Discussions on staging, 205. Spivack on vices & villains (important for Satan in *PL*), 206. How Jonson unified his masques, 207.

V: ABSTRACTS OF LEARNED ARTICLES & PAPERS, contributed by Mish, Hunter, Armstrong, Spencer, Day, and your Editor, 209-244.

VI: PROSE. A jest-biography reviewed by CHARLES C. MISH, 245. ARTHUR M. COON, who is writing a life of Walton, reviews *The Arte of Angling*, 246. Editions of Browne by Carter & Denonain, 247-8. Fact or fiction?—a French memoir, 249.

VII: POLITICAL THOUGHT, 251-2. Spanish theory, 251. English political thought, reviewed by ZERA S. FINK, 252.

VIII: *Studies in Bibliography* treat Fletcher, Beaumont, almanacs, Kirkman, New England sermons, printers' corrections, Irish printing, 253. A useful book-length review of contemporary scholarship, 255.

MISCELLANEOUS items follow to the extent that space permits, followed by *NEO-LATIN NEWS*.

SECTION I: MILTON & RELATED SUBJECTS

(157) William T. Costello, S. J., *THE SCHOLASTIC CURRICULUM AT EARLY SEVENTEENTH - CENTURY CAMBRIDGE*. Harvard Univ. Press 1958 228p \$4.50:—Scintillating in wit, profound in scholarship, delicious in style, illuminating in content, this much needed study by the head of the English Department at Gonzaga University can elicit only the highest praise. It is of signal importance for an understanding of Milton, Bacon, and, indeed, all who attended Cambridge in the late 16th & early 17th centuries; & inasmuch as education at Oxford was not dissimilar from that at Cambridge, this study is equally a key to the minds of Oxford men & thus to the educated temper of the 17C.

We are all familiar with the attacks made by Bacon, Milton, & many others upon scholasticism & the schools, but just what they meant by those terms has been far from clear. Obviously 17C scholasticism in England differed from its medieval predecessors; & obviously the products of 17C scholastic education, despite their kicks against their *almae matres*, were somehow exceptionally well educated. He is brash indeed who will offhand condemn the system that trained Ussher, Herbert, Harvey, & Taylor. Great minds are too common in the 17C to permit sound support of a theory that they emerged despite the system or in simple reaction to it or that they were exceptional.

Fr. Costello sets out with a mind free from preconceptions

about what he will prove or disprove; but he asks the inevitable questions. How verbal were the scholastic controversies? Were the speculations useless? Did syllogizing & formal logic imply sophistry? Are the adverse criticisms of Milton, Bacon, Hall, etc., representative & well grounded? Was ipsedixitism the prevailing vice? etc. "In order to answer such questions fairly, an attempt is here made to look at scholasticism as it was actually practiced—the word is used advisedly—at Cambridge. Effort has been expended to ferret out & review the very concrete details as presented in students' notebooks, commonplace books, tutors' directions, thesis broadsides, & commencement verse." The effort was great, & despite the fact that the ms materials were often fragmentary, Fr. Costello discovered a pattern which, when interpreted, is a key to the 17C mind shaped at the university. After a Prologue, he provides 4 chapters, *The Framework of Scholasticism*; *The Undergraduate Curriculum: The Arts*; *The Undergraduate Sciences*; *The Graduate Studies*. Then comes a compact Summary, but we warn readers not to depend on it, for to read it alone is to miss the author's wit.

17C scholasticism had three distinguishing marks: it was dialectical, Aristotelian, & highly systematized. Its fault "lay not in its building so towering a skyscraper, complete to the last bit of wiring & plumbing, but in its failure . . . to produce teachers who could maintain the structure as a totality & forbear tinkering with the details. Instead of busying themselves in absorbing new evidence, in reexplaining old findings, & thinking out a larger synthesis, which would embrace the discoveries of the new learning & harmonize it all with Aristotelian physics &, where necessary, with theology, the scholastics tragically entangled themselves in splicing wires & complicating circuits within the building. As a consequence, the 17C mind was heir to a system so oversystematized that its only escape was either to attempt a new synthesis by incorporating the new discoveries, to give up the struggle, or to branch off in a new direction. Some, like Suarez, did attempt restatement, but the result was only further bickering & confounded confusion. Others simply gave up & allowed scholasticism to become an empty form. A few branched out in new directions & found themselves in the modern world."

The above quotation is representative of the illumination provided by this study. A few special points also deserve mention. Milton wrote to Gill in 1628 that he had written some trifling verses for a Fellow of his College to use in formal disputations. On pp. 18-19 & 172-3, Costello prints & discusses a pair of poems written about 1628 which in style & philosophic positions are not unlike Milton's own: "to find Neoplatonism (still not too common), expressed in better than average verse, offers a fascinating possibility." On pp. 43ff evidence is presented to show that Milton's criticisms of scholastic university teaching need considerable qualification. P. 57 explains Milton's ability to shift from the touching plain style of *Ready & Easy Way* to the heights of *PL*. The importance of a knowledge of technical scholastic terms for proper understanding of passages by Milton is brought out on p. 73. And on p. 86 Costello illuminates one of the cruces in *PL*: in making Raphael defend the thesis that spirits are extended, sexed, & capable of enjoying food & in making devils corporeal, Milton, without need of poetic license, was "simply following Scotus, who postulates a primitive prime matter . . . in all creatures, as against St. Thomas, who limits prime matter to sensible bodies . . . Milton is doing no more than versifying Scotus." But, as Costello goes on to explain, the difference between Scotus as against St. Thomas is not as great as it appears. Moreover, "only extended bodies move in time, & Milton, who adopted the view of a tenuous corporeality in the angels, is at least consistent when he requires the passage of time for Raphael's flight: . . . Francis Boughley's notebook supports Milton. . . ." On p. 89, "circumscrib'd" is shown to be the key word in *PL* V. 185, "expressing the basic reason for Satan's impotence against a noncircumscribed being."

Such examples could easily be multiplied. We must be content merely to mention one other detail: on p. 127 there is a hitherto unprinted set of verses by Joseph Hall.

(158) Constance Nicholas, *INTRODUCTION & NOTES TO MILTON'S HISTORY OF BRITAIN*, Designed to be used with

Volume X, Columbia Edition, *The Works of Milton*. Illinois Studies in La & Lit 44. Urbana: Univ. of Illinois Press, 1957 180p. \$4: paper, \$5: cloth.—For specialists in Milton this is a highly useful, able, somewhat austere scholarly contribution. The Introduction traces the genesis of the History, carefully describes its editions & their vagaries, & explores the problem of the famous digression. (Columbia X, 317-25). The "Explanatory & Critical Notes," which occupy most of the volume, track down sources, treat a multitude of problems of text & allusion & sometimes error, &, in short, provide the scholar with everything he needs for accurate understanding & estimate of the work. But one looks in vain for Dr. Nicholas's own estimate of Milton as historian, for any treatment of style, for any notable consideration of why he selected what he did from his sources, what he omitted, & instances of possible personal bias. We state this as a fact necessary in a review, not as a criticism; for there is much to be said for keeping a scholarly tool of this sort highly objective & factual, leaving the reader to formulate his own estimates. On the other hand, an essay of appraisal, evaluation, & significance from Nicholas would have been welcome. It is to be hoped that, having provided an efficient, remarkably erudite tool for scholars, she will utilize it herself for further studies on the History.

Milton asserted that he was relating things worth the knowing with plain & lightsome brevity; for this very reason Nicholas has to multiply footnotes (11 of them for the first two pages of the Columbia text, for example). The result is the removal of much vagueness: "that we have of oldest seeming" becomes Berosus; "the first suppos'd Author" is revealed to be Annue. Likewise errors made by Miltonists are corrected: Glicksman overlooked evidence that Milton read Nennius in manuscript; Hanford missed the fact that Milton used the 1643 edition of Buchanan's history. Indeed, there is much illumination about what texts Milton used.

Sometimes Nicholas, without comment, points out small details which are fascinating in possible implications; e.g. Milton translated LIBERTUS (freedom) as "Courtier" & SERVITIUM (slave) as "Court Servitor" (Columbia ed. p. 70). She finds him more judicious than many modern historians who assume without question that Severus repaired Hadrian's Wall between the Solway & the Tyne. Though she makes many references to the Commonplace Book she seems not to take advantage of Ruth Mohl's edition of it in Yale Milton I: thus Nicholas states (p.69) that page numbers given for William of Malmesbury in The History of Britain correspond "only with the 1601 ed of Savile's collection; but Mohl points out (Yale I, 370) that they agree with both Savile's folio of 1596 & the Frankfurt reprint of it, 1601. On the other hand Mohl refers only to Wechsel's ed. of Sigonius's Imperio, 1618, & Nicholas notes that Milton's references fit an earlier Wechsel ed. that of 1593.

Milton sometimes used the wrong editions: as Nicholas points out, he attacked the obscurity of the Anglo-Saxon Chronicle because of he faulty Latin version which he read. But she finds five errors (p.126) connected with it which seem to be his own fault, not that of the Latin translation.

Nicholas is to be congratulated on her mastery of a difficult & demanding project.

(159) MILTON by David Daiches. Hutchinson's Universal Library. New York: Rinehart and Company, 1957, 254 p., \$1.50. Review by EVERETT H. EMERSON, *Lehigh*:—Readers of David Daiches' admirable essay on "Lycidas" (in *The Study of Literature*, 1948) will doubtless come away from a reading of his full-length study of Milton with mixed emotions. It is a strangely uneven book, one which gives the impression of having been written hastily, albeit after years of thoughtful appreciation of Milton's poetry. Indicative, perhaps, of this haste is Daiches' use of the work of other Miltonists. In the consideration of the minor poems, for example, one finds several references to F. T. Prince's recent study, but no other critics are cited. The biographical portions lean heavily on Hanford; the section on Milton's prose depends on Haller and Barker. But none of the scholarship seems to have been well digested, & too often Daiches is merely dull when he is not discussing poetry.

Doubtless the weaknesses of the book can be forgiven if one remembers that it is addressed to the beginning reader of Milton. Daiches takes his reader gently by the hand and leads him through Milton's life and writings, providing *en passant* a commentary graced with lengthy quotations and obliging demonstrations of the beauties of the scene. Throughout the tour, one seldom senses condescension. The journey gets off to a good start with four pleasant pages on "On the Death of a Fair Infant" and some good pages on the Latin poetry. But then comes what is little more than a plot summary of *Comus*. Our guide's tone becomes more assured, not surprisingly, when we reach "Lycidas," where we are given

a slightly revised version of Daiches' older essay. The chapter which follows on the prose and the sonnets seems pedestrian, and the treatment of *Paradise Regained* and *Samson*—more plot summaries—may strike some readers as even less adequate.

But the sixty pages of commentary on *Paradise Lost* are almost consistently interesting, perhaps because the longer poem lends itself to the kind of treatment Daiches gives it. For him "The most interesting and the most important parts—and the most impressive and the most enjoyable—are those where Milton's use of language expands the core of literal meaning to produce a complex and moving statement of the paradox of the human condition." Daiches believes that whereas the argument of the epic is often far from convincing, the many insights Milton provides make it possible for the modern reader to read *Paradise Lost* as poetry: one need not resort to reading the work as unintended autobiography to enjoy it. "Modern criticism . . . has all too often," observes Daiches, "chosen either to attack him [Milton] because he does not write like Donne or to offer by way of defence a consideration of his poems as documents in his biography or as proof of his theological heterodoxy or orthodoxy." Those dissatisfied with the approaches of Lewis or Tillyard are offered here a convincing demonstration of the pleasures Milton's poetry yields when read as poetry.

An interesting sample of Daiches' concern is his defense of the often-abused phrase in Book V, "No fear lest Dinner cool." "The humor is intended," observes Daiches, "the domestic simplicity of the language employed for a deliberate effect. Milton is glancing with humorous irony at some of the troubles of fallen man, the fretfulness of cooks and housewives, while guests, absorbed in conversation, allow the meal to cool. The world of kitchen worries and dining-room tragedies is very far from Eden." Daiches' running commentary helps one see that though Milton's announced subject requires his concern to be the prelapsarian world, he never forgets that what he is saying is addressed to postlapsarian men whose concern is their own world. *Paradise Lost* seen from this point of view "is a poem about the nature of man which uses the Christian story of the Fall and its consequences as a framework," or, perhaps more accurately, it is a series of poems about man's nature.

One wishes that Daiches had chosen to write a collection of essays on those poems which interest him and about which he had something to say. But one remains grateful for the book, even as it is.

(160) THE PORTABLE MILTON, ed. with Intro., Douglas Bush. N.Y.: The Viking Press 1949 (3rd printing Oct., 1957), 700p \$1.45 (paper):—We should have mentioned this useful, big-pocket, portable edition of "one of the giants of English letters" long ago in these columns. It contains a modernized text, glossary, 36-page introduction, & an annotated bibliography; "the complete text of Milton's major poems & as many as possible of the minor ones," Of Education & Areopagitica in full, & 3 autobiographical prose passages—all in chronological order. Translations from Latin are by Bush. His introduction, like his text, has stood the test of time. It succinctly surveys Milton's life & works & emphasizes correctives to misconceptions; e.g., Milton warns against Greek philosophy & scientific speculation only if they obscure or displace religious & moral insight & practice. There is a certain pathos about the remark, "It seems to be very difficult for modern readers to understand Christian values in a Christian poem," & aptness in the comment, "It is remarkable & regrettable that so many critics have taken Satan as the interpreter of PL; one may wonder if they took Iago as their guide to Othello & Edmund as their guide to King Lear." Delightful is the answer to those who insist on realism: "Adam & Eve, realistically treated, would be a suburban husband & wife practicing nudism in the backyard."

(161) Richard Heinrich Grün, *DAS MENSCHENBILD JOHN MILTONS IN PARADISE LOST: Eine Interpretation seines Epos im Lichte des Begriffes "Disobedience."* (Frankfurter Arbeiten aus dem Gebiete der Anlistik und der Amerika-Studien, hrsg von Theodor Spira, Heft 2) Heidelberg: Carl Winter Universitätsverlag, Lutherstrasse 59, 1956, 100p, DM 12.:—Here is proof that those who overlook Ruth Mohl's brilliant essay on "The Theme of *Paradise Lost*" miss some central truths about Milton's epic & its purpose. (It occupies pp. 66-93 in her *Studies in Spenser, Milton, & The Theory of Monarchy*, N.Y. King's Crown Press, 1949.) By this statement we do not mean, however, that Grün fails to see her main point, that PL's theme is "the making of the greater man," not simply the greater man, Christ, or the chosen few, but the better human being everywhere; rather we mean that Grün, being unaware of her essay, had to work over the same ground—which he does with Teutonic thoroughness & philosophizing—

in order to reach rather similar conclusions. He focuses on the obedience-disobedience problem in order to do so & ends by putting more stress than Mohl does on humility & purity in the heart, on the fullness of bright being that comes with willing obedience to the wise. In view of modern German history, it is both interesting & significant that Grün contrasts two *Führertypen*, Satan and the Messiah, & gives as his final quotation Abdiel's classic comment on rebellion: "This is servitude, / To serve th' unwise, or him who has rebelld / Against his worthier, as thine now serve thee, / Thy self not free, but to thy self enthralld." "Wenn irgendwo in Paradise Lost, dann wird an dieser Stelle deutlich, dass die im Epos zur Darstellung gelangende theologische Relevanz von Gehorsam und Ungehorsam nicht individuell, geschweige denn nur psychologisch von Interesse ist. Als Grundentscheidungen reichen sie gerade auch in den Bereich der res publica hinein und lösen dort Entwicklungen aus, für deren Tragweite die Gegenwart in zunehmendem Masse wieder einem Sinn zu bekommen beginnt. Und umgekehrt reicht auch in den Bereich der res publica die Wahrheit dessen hinein was Milton zum Thema seines Gedichtes machte: dass die 'disobedience' zur 'obedience' geführt wird, weil hinter dem 'First Man' und seinem Ungehorsam im Hintergrund bereits der Gehorsam des 'One Greater Man' steht."

This valuable work is divided into 6 chapters, first on its methodology, then on the inner and outer structure of *PL*; a detailed discussion of Bk IX; an excursus, "*PL* als künstlerische Einheit in der Gattung der Epik"; the anthropological content of *PL*; and the character types in the epic. The 4-page bibliography is a reminder that if a German scholar can overlook important American contributions, so can Americans neglect European works. For example, we have failed to note in SCN Albert Eisenring, *Miltons 'De Doctrina Christiana'* (Fribourg, 1946) & Walter Schirmer, "Das Problem des religiösen Epos im 17. Jh." *Kleine Schriften* (Tübingen, 1950).

(162) MILTON'S DRAMATIC POEMS, ed. Geoffrey & Margaret Bullough. Fair Lawn, N.J.: Essential Books 1958 \$1.20, 244p.—It was a happy idea to put Milton's 3 dramatic works into one volume, for "a reading of these poems should convince anybody that Milton cannot have been the harsh, contemptuous extremist in religion & morals that some have made him out." The Bulloughs amplify this point at the beginning of their Introduction by stressing the influences upon his youth—influences which "prove that Milton was no literary Puritan, hostile to the elegance and polish of the age."

The volume is an ideal one for students, consisting of a just & urbane 56-page introduction; a book list; Arcades, Comus, & SA, with judicious page-bottom notes; a textual note; a commentary; an appendix on Milton's life; & 2 reproductions of title pages. With lucid compactness, the introduction treats Milton's Early View of Drama; The Masque; Arcades; Comus (the Lady's enchantment; the method of enchantment; the nature of the Lady and the enchanter; the governing ideas; the dramatic structure); Style in Arcades & Comus; Milton's Later Views on Drama; The Biblical Samson; Samson in the Christian Tradition; Samson Agonistes as a Classical Tragedy; The Greek Spirit in Milton; Style in SA; Conclusion. The best of Milton Scholarship has been selected & assimilated by the authors & is incorporated in their apparatus unmarred by any attempt to be novel or specialized. In short, this inexpensive, well-bound little book provided your Editor with an answer to a somewhat pathetic plea recently addressed to him by a Tennyson specialist in a small mid-western college: "Our 17C man is taking a year off & the dept. head insists that I shall teach the Milton course next year. Our Library is woefully inadequate, my ignorance of Milton is still more inadequate, I need a royal road to a quick up-to-date knowledge of him—something that will at least keep me half a step ahead of my pupils. What can you recommend?" Our answer was easily formulated: Hanford's Handbook, Muir's Milton; & the Bullough's edition of the plays.

A few special merits of the introduction & notes may be mentioned. Throughout them there is a well-documented stress on the influence of Jonson upon Milton—an influence greater than we had realized; there are some illuminating analyses of Miltonic versification; the irony of Comus's quotations from the Bible ("Comus has got it wrong") is brought out on p. 35; & there is stress on Milton's use as a personal motto of the lines, "... if Vertue feeble were / Heaven it selfe would stoope to her."

Spelling & punctuation are modernized, but capitals are retained.

(163) THE POETICAL WORKS OF JOHN MILTON, ed. Helen Darbishire, With Translation of the Italian, Latin & Greek Poems from the Columbia Univ. Ed. New York: Oxford Univ. Press 1958 644p \$3.75 (Oxford Standard Authors Series).—This new edition follows Darbishire's Oxford English Text ed. (Clarendon

Press 1952, 1955; N.Y.: Oxford Univ. Press). The editor provides a new preface in which she explains her aim: to produce a text as near as possible to what Milton intended. His system of spelling & punctuation is discovered in the 1st 2 eds of *PL*, the ms corrections, the corrected sheets, & the errata. The revisions "prove beyond a doubt that Milton adopted a system for his own practical ends." Since it was only incipient in the 1645 *Poems*, Darbishire follows that edition with some help from the Trinity Ms & the ed. of 1673. In the text of the later works, she applies consistently the rules which she deduces & states at length in the introduction.

Since we reviewed the 2 volumes of Darbishire's earlier ed. at length in SCN 11 (Summer 53) 9 and 14 (Spring & Summer 56) 1, there is no need to comment again on this reformed text. It has been hailed by many, ridiculed by not a few who refuse to believe that Milton could have been meticulous in distinguishing ME-MEE, HE-HEE, & SHE-SHEE spellings; but the fact remains that Milton was careful about his spellings in many instances, & that someone took the trouble to write the erratum, *For WE read WEE*, in connection with *PL* II.414. Though there is such evidence of attention to small details, the problem remains: did Milton intend a system as consistent as the one which Darbishire deduces? After all, there are numerous variants. Why cannot they be regarded as evidence that the painstaking author wanted a less absolute consistency? May there be some other explanation? It is disappointing, for example, that Miss Darbishire seems to have ignored the contention of James Whaler (*Counterpoint & Symbol. Anglistica*. Copenhagen 1956) that Milton calculated & exploited numerical progressions & symbols in his poems. Admittedly Whaler probably pressed his case too far, but even when all the objections raised by reviewers of his book are taken into consideration, there still seems to remain a considerable irreducible element of soundness in his demonstrations. (We know of a professor in a graduate school who assigned to her students the task of testing Whaler's theories against Miltonic poems & passages not dealt with by him in his book; the result, she reports, was far more confirmation than she had expected.) All this points to the possibility that the corrections & errata in the text of *PL* made by Milton, his amanuenses, or his printer may well have had some purpose other than consistency in spelling & attention to obvious levels of sound, movement, & meaning.

For the moment, at any rate, the weight of the evidence & interpretation seems heavier on Darbishire's side. We suspect that if Milton's capacity to see has been or will be restored to him, he will look with gratification on this text as a realization of his IDEA of it. Certainly students may be gratified to be able to buy so excellent a volume at so low a price.

(165) Martin C. Battestin "John Crowe Ransom & *Lycidas*: A Reappraisal" *CE* 17 (1956) 223-8.—R's much-praised "A Poem Nearly Anonymous" is pretty poor criticism. R contends that M "roughened" his poem, but the Trinity Ms shows evidence only of smoothing. The metrical & other irregularities are quite in the tradition of the Italian and English elegy. The logical breaks have analogues in Virgil & agree with the critical theory of M's own time.

(166) G. Stanley Koehler "Milton on 'Numbers,' 'Quantity,' & 'Rime.'" *SP* 55 (Apr 58) 201-7.—An attempt to define what M meant about prosody in his note on the verse prefixed to *PL*: "Apt numbers" seems to refer to feet, not syllables; quantity is used in its classical prosodical sense.

Harry Morris "Some Uses of Angel Iconography in English Literature" *CL* 10 (1958) 36-44.—The general medieval & renaissance tradition that seraphs are red, cherubs blue, had fallen into confusion by 1600, but Milton returns to iconographical correctness, probably through his acquaintanceship with the visual arts.

(167) T. J. B. Spencer "Longinus in English Criticism: Influences before Milton" *RES* 8 (1957) 137-43.—Milton's reference to Longinus in *Of Education* is not, as commonly believed, the first in English; it is preceded by a vigorous denunciation of Longinus by CHAPMAN (Epist. Ded. to his *Odysseys*) & by a perceptive appreciation of merits by Francis Junius (*The Painting of the Ancients* 1638).

(168) TEXT OF *PL*. B. A. Wright in *RES* 8 (1957) 73-94 reviews H. Darbishire's 2 vol. ed of Milton. Admitting that her ed will be a basic work for future editors, he argues that it was a mistake to choose the 1st ed of *PL* as basis for text & he adduces much illustrative evidence. Darbishire answers him, *ibid*, pp. 173-5.

(169) J. M. Steadman "St Peter & Ecclesiastical Satire: Milton, Dante, & *La rappresentazione del di del giudizio*" *N&Q* 5 (Apr 58) 141-2.—Milton's use in *Lycidas* of St Peter as a vehicle

for ecclesiastical satire follows an established Italian poetic tradition.

(170) T. N. Marsh "Humor & Inveective in Early Tudor Polemic Prose" Rice Inst Pamph 44(Ap58)79-89:—In part of this article, Marsh contends that the spirit of this prose (homely humor, alliteration, proverb language, slang, homely metaphors, wordplay, jokes, scurrility) is found in Dekker, Donne, & Milton.

(171) G. K. Hunter "The Structure of Milton's *Areopagitica*" Eng Studs 39(Jun58)117-9:—The standard editorial division is questionable because it does not correspond to what classical rhetoricians state; but if the break between the discussion of the use of books & the argument against censorship is seen as a transition from the general to particulars within the *confutatio* and not as a division, then the classical pattern is achieved. The reverse of *confutatio* & confirmation is rare but permitted.

(172) H. M. Currie "Milton & 'Dionysius Afer'" N&Q 5(May58)194-5:—Aubrey says the M & his nephews read *Dionysius Afer*; he probably meant *Dionysius Periegetes*.

(173) R. B. Gottfried "Milton & Poliziano" N&Q 5(May58)195-6:—"His goary visage" (*Lycidas* 62) was the end-result of several changes which show M's good taste, parallel P's *Nutricia*, & may be indebted to it.

(174) B. A. Wright "Note on Milton's 'Shook the Arsenal'" N&Q 5(May58)199-200:—Arsenal in PR IV.270 refers to the dockyard at Piraeus & shook suggests a rhetorical gesture; hence "brandished the Piraeus" is meant.

(175) B. A. Wright "Note on Milton's 'Worth Ambition'" N&Q 5(1958)200:—Means "worth striving for" PL I.262.

(176) George Whiting "Syene & Meroe" N&Q 5(May58)200-1:—Identifies places which Satan showed Jesus.

(177) B. A. Wright, 5 notes in N&Q 5(May58), as follows: pp. 202-3:—"Without" in PL should be stressed on the 1st or 2nd syllable according to the music of the particular passage. Pp. 203-4:—Keightley & Eliot err in interpreting "Night-Founder'd," PL I.203-6, as "sunk" by night instead of "lost" by night. P.205:—Paraphrases PL I.635-7, reading "differing" for "different": "If differing opinions on the plan to be followed, or danger shunned by me in pursuing the one decided on, have lost our hopes." Pp. 205-8:—Milton often uses shade meaning tree. Pp. 208-9:—"The irony in PL II.70-81 should not be overlooked: 'all is vain boasting.' Line 81 echoes Aeneid VI.129. 'Drench' in 73 means a medicinal, soporific, or poisonous drink.

(178) M. C. Treip "PL II.257-62 & XII.561-9" N&Q 5(1958)209-10:—Examples of inverted parallels of speech & situation in which Hell is a mocking mirror image of heaven; Adam echoes Mammon.

(179) J. Mitchell Morse "A Pun in *Lycidas*" N&Q 5(May58)211:—"Next Camus . . . went footing" suggests pedant.

(180) "Note on PL II.1052-3" N&Q 5(May58)222:—Resembles Dante *Paradiso* XXVIII.19-20.

(181) Geoffrey Hartman "Milton's Counterplot" ELH 25(Mar58)1-12:—Lodged in the vital parts of PL & emerging from it like good from evil is M's sense of God's imperturbability. His omnipotent awareness that the creation will outlast sin & death. It does not often work on the reader as an independent theme but involves 2 main concepts, man's free will & God's foreknowledge of the victory of the creation. Imperturbable reason, a power working from without is sensed in the danger, passions, & evil. The doings of hell are made distant by magnifying & diminishing similes which help to build this counterplot. Milton's method is analyzed in his use of similes of the autumnal leaves, the bees, the view of the moon through the telescope, etc.

(182) H. M. Currie in N&Q 3(Mar58)106-7:—*Lycidas* 70-1 echoes the *Punica* of Silius Italicus & perhaps Spenser's "Tears of the Muses" 454; "That last infirmity" suggests Tacitus, *Histories* V.6, *Fax mentis honestae*.

(183) Lawrence Edwards "Jacob Tonson's Death & Burial" Tennessee Studies in Literature (Univ. of Tennessee Press, 1958), III, 25-28:—The publisher of the great 1688 ed of PL initiated the practice of publishing such great works by subscription. He died on March 10, not April 2, 1736, as DNB states. His funeral expenses were £124/5/4, about 3 times those of Dryden.

(184) MILTONIC TIDBITS

(i) QUERY: Who was concealed under the pseudonym "Peloni Almoni, Cosmopolites"? "Almoni wrote A Compendious Discourse, Proving Episcopacy to Be of Apostolicall and Consequently of Divine Institution (1641), answered by Milton's Of Prelatical Episcopacy. See Yale Milton I, 619. One is tempted to find in the 3 words an anagram for Bishop Hall—something like "nominem Joseph All episco."

(ii) We invite contributions to this column (notes, explications, queries, etc.)

(185) WORKS ON MILTON BY WILLIAM RILEY PARKER, Indiana.

(1) "A Cancel in an Early Milton Tract" Library 15(Sep34)243-6:—*Animadversions* 1641, sig. G, & 1698, sigs. X2, X3. (2) "The Greek Spirit in M's SA" E&S 20(1934)21-44:—Answer to Jebb. (3) "The Kommos of M's SA" SP 32(Ap35)240-4:—Greek parallels for 1660-1758. (4) "The Trinity MS & M's Plans for a Tragedy" JEGP 34(Ap35)225-32:—Samson considered only incidentally as a subject. (5) "Symmetry in M's SA" MLN 50(Jun35)355-60:—Balance and proportion in the length of speeches. (6) "Some Problems in the Chronology of M's Early Poems" RES 11(Jul35)276-83:—Sonnet vii written Dec. 1632; conjectures on other dates. (7) "On M's Early Literary Program" MP 33(Aug35)49-53:—The passage in Reason of Ch. Govt. not a definite statement of program. (8) "Contributions toward a Milton Bibliography" Library 16(Mar36)425-38:—Bibliog. notes on Comus & the first 3 tracts, 1641. (9) "M's Unknown Friend" TLS 16May36, p.420:—Thomas Young? (10) "M's Hobson Poems: Some Neglected Early Texts" MLR 31(Jul36)395-402:—Analysis of possibly significant variants.

(Parker's works, continued): (11) "M's Harapha" TLS 2Jan37, p.12:—Phillips' 1671 dictionary a commentary on SA. (12) "Misogyny in M's SA" PQ 16(Ap37)139-44:—Amount small & dramatically justified. (13) "Milton, Rothwell & Simmons" Library 18(Jun37)89-103:—Bibliog. notes on tracts of 1642-9. (14) "Tragic Irony in M's SA" EtudesAngl 1(Jul37)314-20:—Analysis of nature & extent. (15) MILTON'S DEBT TO GREEK TRAGEDY IN SA. Johns Hopkins Univ. Press 1937, 276p. (16) "M & Thos Young, 1620-28" MLN 53(Jun38)399-407:—Young then in Hamburg; Elegia IV & the 1st familiar letter written 1627. (17) "M & Shakespeare" (a correction) MLN 53(Nov38)556. (18) "M's Fair Infant" TLS 17Dec38 p.302:—Jan. 1628, not 1625 or -6; baptismal & burial records of sister Anne's children. (19) "Newly Discovered Texts of Hobson Poems" & other contributions in the Columbia Milton XVIII, 519, 527, 537, 540, 556, 584, 590, etc.:—This title is misleading; see item 10 in this list.

(Parker, continued): (2) MILTON'S CONTEMPORARY REPUTATION: AN ESSAY, together with A TENTATIVE LIST OF PRINTED ALLUSIONS TO MILTON, 1641-1674, & facsimile reproductions of five contemporary pamphlets written in answer to Milton. Ohio State Univ. Press 1940, 312p. (21) "Milton & his Earliest Publishers" Princeton UnivLibQ 2(Feb41)41-50:—Some facts & conjectures. (22) "Pretended Portraiture" Time 7Ap41, p.4 (letters section. (23) "M & Edward Phillips" TLS 28(Feb42, p.108:—Argues Milton had no part in Theatrum Poetarum. (24) "Milton & King Jas.II" MLQ 3(Mar42)41-4:—Pro Populo adversus Tyrannos, 1689, an adaptation of Tenure of Kings. (25) THE DIGNITY OF KINGSHIP ASSERTED. By G. S. Reprod. in Facs. from the Ed. of 1660, with Introd. NY: Facsimile Text Soc. 1942:—Evidence that author was George Starkey. (26) "M's Metre: A Note" SCN 2(Mar43)3:—Since early issues of SCN (then A Seventeenth Century News Letter) are hard to come by, we reproduce this note in full: "Many editors & critics persist in speaking of the 'irregular' meter & rime scheme of M's 'Upon the circumcision.' The New Cambridge ed. is, I believe, the latest to nod. Scrutiny reveals, however, that the rime pattern & meter are perfectly regular. The poem is divided into two 14-line stanzas exactly alike in both meter & rime scheme (which resembles the rime scheme of the Italian sonnet in reverse). One may be reminded of the sonnet-like final chorus of SA. Observation of these facts is important because, in point of form, 'Upon the C' is nearer the Fair Infant elegy, the 'Nativity Ode,' 'The Passion,' & the opening stanzas of 'L'Alleg.' & 'Il Pens.' & the Italian canzone than it is to its traditional & truly 'irregular' companions, 'On Time' & 'At a Solemn Music'."

(Parker, continued): (27) "M's Childhood" SCN 2(Oct43)1:—We reprint the note: "The 1st social group to which M belonged was the parish of Allhallows, Bread Street—about 74 houses & 400-500 communicants. His first companions were among the 50 or so boys & girls of this parish within 2 years of his own age. With the boys he went 3 times a week to the rector, Richard Stock, for spiritual instruction. These boys, like M himself the sons of business men (chiefly dealers in cloth), were the people in whom M later expressed such pride in *Areopagitica*, the people who made the Puritan Revolution possible. At least 8 families in the parish were minor gentry, with coats of arms. Several had sent sons to Cambridge shortly before M went. One of the poet's neighbors was John Venn, who later became an M.P. & signed the death warrant of Chas. I. Sir Arthur Gorges, the poet, also lived for a time in this parish; & Samuel Purchase, a chief source for

M's History of Muscovia, was rector in the year of M's rustication from Cambridge. A whole series of curates of the parish were M.A.'s fresh from Cambridge. From these learned & pious young men (among them Brian Walton the polyglot) M may have derived his illusions about university students. (28) "John Milton, Scrivener, 1590-1632" *MLN* 99(Dec44)532-7:—Evidence that the poet's father was in business by 1590, not 1600. (29) "Thomas Myriell" *N&Q* 188(10Mar45)103:—Anne Milton married 22 Nov 1623; the minister a musician-friend of her father? (30) "Milton's Last Sonnet" *RES* 21 (Jul48) 235-8:—Its subject Mary Powell? See also no. 35 below.

(Parker, cont.): (31) A review article, "Fletcher's Milton: A First Appraisal" *PBSA* 41(1st quarter)33-52:—Many corrections; criticism of editing with photographic facs. (32) "The Date of SA" *PQ* 28(Ja49)145-66:—Evidence pointing to early composition. See no. 41 below. (33) "M's Sonnet: 'I did but prompt' 6" *Expl.* 8(Oct49)3:—Allusion to simultaneous publication of Tetrachordon & Colasterion. (34) "M & the Marchioness of Winchester" *MLR* 44(Oct49)547-50:—Facts about her; MS variants possibly significant. (35) "M's Last Sonnet Again" *RES* ns2(Ap-51)147-52:—See 30 above. (36) "Notes on the Chronology of M's Latin Poems" in *A Tribute to George Coffin Taylor* (U. of N.C. Press 1952), pp. 113-31:—Attempts at closer dating; some new dates argued. (37) "The 'Anonymous Life' of Milton" *TLS* 13Sep57, p.547:—Handwriting indicates Cyriack Skinner the author. (38) "Milton as Secretary" *N&Q* ns4(Oct57)441-2:—Traces changes in official status. (39) "M & the News of Chas Diodati's Death" *MLN* 72(Nov57)486-8:—Received in Naples Dec. 1638 or Jan. 1639. (40) "Wood's Life of Milton: Its Sources & Significance" *PBSA* 52(1958)1-22:—See abstract in Milton section of last issue. (41) "The Date of SA: A Postscript" *N&Q* ns5(May58)201-2:—See 32 above. Testimony of the Anonymous Biographer points to an early date. (42) "3 Footnotes to Milton Biography" *N&Q* ns5(May58) 208:—Daughter Deborah married 1 June 1674; Cyriack Skinner, 28 July 1660; etc. (43) "The Dates of M's Sonnets on Blindness" *PMLA* 73(Jun58)196-200:—1651 & 1654? Analysis of Evidence on time of total blindness. (44) Numerous corrections & additions to J. M. French, *The Life Records of John Milton*, vol. V. (Rutgers Univ. Press, 1958):—Indicated in notes by "P."

REVIEWS BY W. R. PARKER OF MILTONIC BOOKS.

- (1) Skeat, *M's Lament for Damon*. *MLR* 51(May37)388. (2) Hughes' ed. of *M's Poems*. *MLN* 14(Ja39)75. (3) Tillyard, *Miltonic Setting & Diekhoff, M on Himself*. *MLN* 55(Mar40)215-6. (4) H. Kreter, *Bildungs- & Erziehungsideale bei Milton*. *JEGP* 39(Oct40)599. (4) French, *Milton in Chancery*; Whiting, *M's Literary Milieu*; Hanford, *M. Handbook*. *MLN* 56(May41)392-4. (5) Smith, *M & His Modern Critics*. *RES* 17(July41)346-7. (6) Patterson, *Index to the Columbia Milton*. *MLN* 17(May42)405-6. (7) Fletcher's ed. *Poetical Wks of Milton*. *MLN* 57(Dec42)686. (8) Barker, *M & the Puritan Dilemma*. *UTQ* 12(July43)502-5. (9) Lewis, *Preface to PL; Chambers, Poets & their Critics*. *MLN* 59(Mar44)205-6. (10) Ross, *M's Royalism*. *MLQ* 6(Mar45)106-7. (11) Fletcher's ed. *M's Complete Poetical Wks III & IV*. *PBSA* 43(1949)361-4. (12) Krouse, *M's Samson & the Christian Tradition*. *MLQ* 13(Mar52)103-5. (13) Fletcher, *Intellectual Develop of JM I*. *MLN* 72(Jun57)447-51. (14) Stein, *Heroic Knowledge*. *JEGP* 57(Ja58)133-4.

NON-MILTONIC 17C WRITINGS BY W. R. PARKER: (1) "HENRY VAUGHAN & His Publishers" *Library* 20(Mar40)401-11. (2) "WINSTANLEY'S Lives: An Appraisal" *MLQ* 6(Sep45) 313-18. (3) Review of Strider's *Robert Greville, Lord Brooke*. *AHR*, 1958.

Postscript: It is interesting to note the extra-17C works of a 17C specialist. Parker's include a 3-act play *Tom, Dick, & Harry*, privately printed in 1927; 9 poems printed 1928-31; a short story in the *London Daily Herald*, 1934; "For Members Only" in *PMLA*; & a pamphlet, "If Humanists Would be Human" 1958. Parker was born in Roanoke, Va., 1906; B.A., Roanoke College; M.A., Princeton; B. Litt., Oxford. He taught variously at Northwestern, Ohio State, Johns Hopkins, Duke, U. of S.C., & was Professor of English at New York University 1946-56. During the present academic year he is being honored as Distinguished Service Professor by Indiana University.

SECTION II: DONNE & DRYDEN

(186) *A BIBLIOGRAPHY OF DR JOHN DONNE DEAN OF SAINT PAUL'S* by Geoffrey Keynes, Kt., 3rd ed. N.Y.: Cambridge Univ. Press 1958 306 p \$18.50:—This bibliography is both a begetter of the modern efflorescence of Donne studies & a product of it. The Baskerville Club edition of 1914 stimulated interest in Donne during the 20's & conduced to new discoveries. These findings, some advances in modern bibliographical science, & the

exhaustion of the original 300 copies necessitated a revised, enlarged edition in 1932, consisting of 350 copies; but it is now out of print. The enduring interest in Donne & his works has prompted this new edition. Although no startling new discoveries have been made since 1932, the Bibliography proper contains some important additions & has been carefully revised; a substantial amount of new information is embodied in the rewritten Bibliographical Prefaces. In short, this edition of 750 copies is, & will remain, the definitive bibliography.

The range of the contents has been greatly extended. The holdings of many more libraries are recorded. The titles & provenance of books from Donne's library have been increased in the number listed from 61 known in 1932 to 197. Undoubtedly Donne possessed far more than that (Walton says that at his death Donne left "the resultance of 1400. Authors, most of them abridged and analysed with his own hand), but Keynes's list probably represents a considerable portion of the whole collection.

How may one recognize Donnean ownership? Donne seems to have collected a good part of his library while at work on *Pseudo-Martyr* (1610). Keynes's list contains a few more published before 1615 & far fewer after that date. Therefore, searchers for books owned by Donne should look especially at ones published before 1615. Look for volumes bound in limp vellum, which he favored, and for his name with a terminal flourish in the lower right-hand corner of the title-page, with an Italian motto at the top—& remember that these may have been shaved off. Look also for Donne's pencil markings—vertical or slanting ticks, a wavy line or bracket close to the edge of the type, or occasionally a vertical line labelled with a monogramic NB. And if the linguistic proportions of the Keynesian list are representative, chances are about 7 to 1 that a book in Latin, French, or Italian, rather than in English, was in Donne's possession.

A most useful feature of the volume is Appendix V, a checklist of Donnean allusions, biography, & criticism—a list so greatly augmented since the 1932 edition as to constitute a new addition. In the first portion Keynes tries to give all the discoverable references written or printed up to 1700. They are arranged chronologically from Hall's *Virgidemarium* to Blount's *De Re Poetica*—126 entries which are supplemented by 45 provided by R. G. Howarth. To them we may add Constantijn Huygens' reference to Donne's preaching in *Fragment ener autobiographie*: see Rosalie L. Colie, "Some Thankfulness to Constantine," *The Hague*, 1956, pp. 53-54; Colie also quotes other references, e.g. the opinions of Vondel & Bannius about Huygens' Dutch rendering of poems by Donne (Cf. item 105 in Keynes's bibliography). There are also some Donnean borrowings in the ms poems of Robert Overton in Princeton University Library and some echoes in the poems of Edward Benlowes.

The second portion of the Checklist gives the 18C references—remarkably few of them, for Donne's poetry was then little regarded—and the 19C ones, which are more frequent but still far from numerous. The 20C list is overwhelming in its amplitude. It is the best available guide to Donne scholarship. To it might be added Odette de Mourgues, *Metaphysical, Baroque, & Precieux Poetry*, OUP 1953; Sonna Raiziss, *The Metaphysical Passion*, U. of Pa. Press 1952; Catherine Ing, *Elizabethan Lyrics*, Chatto & Windus 1951; Joseph Lederer, "Donne & the Emblematic Practice," *RES* 22(Jun46)182-200; & Ernest Sprott, "The Legend of Jack Donne the Libertine," *UTQ* 19, 235-53.

Mention should also be made of the brief but illuminating guide to Donne's iconography in Appendix VI, the 40 impeccable reproductions, & the attractive format & printing.

(187) *Frank Kermode, JOHN DONNE* (Writers & their Work 86). Longmans Green for the British Council 1957 48p 35s:—A yearly subscription to this series costs \$3.50 (British Council, 59 New Oxford St. London WC 1, or British Book Centre 122 E 55 St, NYC 22, or most booksellers) & this is one of the best of the pamphlets.

"To have read Donne was once evidence of a man's curious taste; now . . . it is a minimum requirement of civilized literary talk." So Kermode begins this perceptive survey—not without a dig at the "Symbolist historical myth" called dissociation of sensibility & at the distortions inflicted on Donne by its advocates. Kermode begins with the reputation & life & then treats strong lines & wit without wasting time on "Metaphysical," what it may or may not mean, for he sees Donne more in relation to such influences as the gusto espagnol (witty preaching) and the revival of the mannerism of the patristic tradition. And Kermode stresses the ever-present antithesis in Donne between natural & divine knowledge, the first shadowy & inexact, the second clear & sure: "Up into the watch-tower get, / And see all things despoil'd of fallacies."

In our limited space, suffice it to say that Kermode most admirably & illuminatingly touches on Donne's main genres & features & adds no little particularity, plus a 6-page select bibliography.

(188) Doris C. Powers "Donne's Compass" *RES* 9 (1958) 173-5:—D knew the compass device used by the printer Christopher Plantin from books in his own library, as references in early poems indicate; its use as an image in Guarini's "Ripotas dell'Amante" led him to realize its potentialities for expressing more complex ideas.

(189) I. A. Shapiro "Walton & the Occasion of Donne's Devotions" *RES* 9 (1958) 18-22:—D's severe illness of 1623 (relapsing fever), began right before 1 Dec. with crisis passed by 6 Dec. The account of it in the Devotions is very different from Walton's (he confused it with the 1625 illness) & from Gosse's. W's authority is suspect.

(190) L. Stapleton "The Theme of Virtue in Donne's Verse Epistles" *SP* 55 (Ap59) 187-200:—The concept of virtue in Donne as a technical term of Platonism & of Paracelsan medicine.

(191) W. Baird Whitlock "Edward Alleyn's Draft Letter to John Donne" *RES* 8 (1957) 365-71:—Corrects his own transcript of A's letter published in *RES* 6 (1955) 365-71.

(192) W. A. Murray "Donne's Gold-Leaf & his Compasses" *MLN* 73 (May58) 329-30:—The current chemical symbol for gold was a point in the center of a circle, which suggests the compass & connects the two images. The association may derive from Paracelsus.

(193) Peter J. Seng "Donne's Compass Image" *N&Q* 5 (May58) 214-5:—Johnson found the cf of lovers & compass bizarre but it also occurs in an anon 17C poem in the Folger.

(194) Robert L. Hickey "Donne's Art of Memory" pp. 29-36 in *Tennessee Studies in Literature*, vol. III (Knoxville: Univ. of Tennessee Prss, 1958, 118p):—The tremendous range & quality of D's imagery may best be explained by his belief that the ends of persuasive discourse—docendum, movendum, delectandum—are achieved by evoking the faculty of memory instead of, or in addition to, appealing to the understanding or attempting to influence the will. As he said, "the art of salvation is but the art of memory."

(195) Bonamy Dobrée, JOHN DRYDEN (*Writers & their Work* 70) Longmans Green for the British Council 1956 48p 35¢ paper:—"Copiousness, energy, vitality, those are the key words for Dryden; not profundity, not subtlety, not exquisite delicacy, nor except rarely, by implication alone, deep conflict; but the energy of intellect flowing like sunlight over a wide landscape, the vitality of a being inspiring a passion for his craft." Such is Dobrée's central thesis in this lucid, informative introduction to Dryden, a true mirror of the excellence of its subject.

(196) "DRYDEN's Miniature Epic" by Morris Freedman. *JEGP* 57 (1958) 211-219:—The aesthetic significance of the influence of MILTON upon Absalom.

(197) John Robert Moore "Political Allusions in Dryden's Later Plays" *PMLA* 73 (Mar58) 36-42:—D would gladly have changed with the times after 1688-9 but was not acceptable to the new regime; so he was a silent but dignified member of the defeated minority; his writings were heavily censored until he died. He courageously & consistently continued to attack the new government & the Anglican clergy.

(198) W. Maurer "Dryden's Bad Memory & a Narrow Escape" *N&Q* 5 (May58) 212-3:—Stillingfleet did not perceive Dryden's false citation of Lord Herbert of Chesham in the controversy over the Duchess of York's account of her conversion.

(199) Pierre Legouis "Dryden's MacFlecknoe, lines 203-4" *N&Q* 4 (Ap58) 180:—Cleveland used "keen iambs" in *The Rebel Scot* 27, perhaps translating Horace's *celeris iambs*.

SECTION III: CRASHAW, DANIEL, CAREW

(200) THE POEMS ENGLISH, LATIN AND GREEK OF RICHARD CRASHAW, ed. L. C. Martin. 2nd ed. N.Y.: Oxford Univ. Press 1957 570p:—This volume was printed lithographically from corrected sheets of the first edition, 1927. Not many corrections & additions were needed, for the original one was rightly hailed as the definitive text of all Crashaw's poetry, superbly furnished with every refinement of editorial care & competency. Some parts of the introduction have been rewritten; nearly all the rest of the new material appears in 2½ pages of additional notes. And a useful index of titles has been added. (Errors are so rare in such an edition that we almost take pride in pointing out that footnote number 5, 3 lines from the bottom of the text on p. xxv, should be 6.)

The most important additions are based on the ms of "A Hymn

to the name and honour of the renowned S. Teresa" (now in the Morgan Library), which Martin described in *TLS* 18 April 1932. The ms title-page is reproduced.

Crashaw's sensibility is so foreign to the central traditions of English & American literature that newcomers react to him with that unease which is felt by a primitive Baptist when he first sees Bernini's Throne of St. Peter in Rome. At first he sees excess, glitter, worldly ostentation; it is hard for him to recognize that here, translated into art, is something akin to his own enthusiasm. In short, a taste for Crashaw is an acquired one. Martin's edition & works like Austin Warren's Richard Crashaw (now available in U. of Michigan's Ann Arbor Books for \$1.25) make the acquiring easy. And then comes the thrill of responding to Crashaw's sensuous sincerity, his incredible ingenuity, the miracle of his almost unfailing artistry. Next one wonders how the critics & poets of past centuries could have judged him as they did: "nothing regular or just can be expected from him," wrote Pope. "... the strength of his thoughts sometimes appears even in their distortion," commented Campbell. And Hazlitt wrote, "Crashaw was a hectic enthusiast in religion and in poetry, and erroneous in both." The truth is, of course, that Crashaw fills every rift with ore to such an extent that he narrowly avoids an over-ripe decadence & sometimes fails to escape it. His poems are like a supersaturated solution ever in danger of precipitation into bathos. But he seldom goes too far. When he seems ineffective or overeffective, the trouble usually lies with the reader who has failed to adjust to the conventions of baroque lushness. It is indeed odd that men who can adjust themselves to the fantastic absurdities & assumptions of Greek tragedy & modern science fiction so often prove inflexible before Crashaw.

(201) THE CIVIL WARS BY SAMUEL DANIEL, ed. w. In-trod. & Notes by Lawrence Michel. Yale Univ. Press 1958 376p \$10:—This, the first volume in a projected complete edition of Daniel, supersedes Grosart's inadequate editing of the *Civil Wars* & makes available an accurate text & a wealth of accompanying apparatus: an introduction which deals with sources, the *Civil Wars* & Shakespeare; & revision; a section on Coleridge & the poem; admirable accounts of editions & of methods used in the text & variants; & closing sections devoted to variants, notes, and an index.

The *Civil Wars* was first published in 1595; its 3rd, 4th & 5th editions appeared in 1601-2, 1609, & 1623—a fact which entitles the work to attention in *SCN*, especially because Daniel was an inveterate reviser & thus reflects what may be trends in poetic technique & taste: he shows an increasing fondness for antithesis as a means of tightening up his expression, a diminution of his earlier penchant for elaborate plays on words, a reduction of apostrophic address, & a tendency to remove himself from the poem. And, as a footnote on p. 42 suggests, he grew brave in resisting Jonson's sneers, arguing in 1607 that he would not sacrifice substance to form: "For though I hold not accent I hold sence." (Jonson apparently was unmoved, for in 1619 he told Drummond that Daniel was "a good honest man, had no children; but no poet," & went on to apply his old objection to Donne, who, "for not keeping of accent, deserved hanging.")

What of the poem itself? We can hardly agree with Coleridge's dictum that "Thousands even of [NOT "of even" as the passage is misquoted on the jacket] educated men would become more sensible, fitter to be members of Parliament or ministers, by reading Daniel," but we can accept Coleridge's view that Daniel often writes well in a sort of "neutral ground of prose & verse; that the style & language are just such as any pure & manly writer would use: "Plain morals utter'd in plain mother tongue, / And flat historic facts he plainly sung."

Michel deals admirably with Shakespeare-Daniel relations. Cecil C. Seronsy has touched on Daniel's importance for Milton, *N&Q* 197 (1952) 134-5, 239; & Michel in his notes points to several parallels between *PL* & the *CW*, though none of them seems to amount to an influence. Strangely enough, Michel fails to see what is much more obvious, a significant influence which, to the best of my knowledge, has not hitherto been pointed out: DRYDEN's *Absalom* & *Achitophel* owes not a little to Book I of the *CW*. Daniel provides a series of characters, several of which seem to have influenced Dryden. For example, there is Woodstock, "A man, for action violently bent, / . . . Whose euer-swelling, and tumultuous heart / Wrought his owne ill and others discontent." During the first years of Richard II's government, "Our people here at home, growne discontent, / Through great exactions, insurrections breed: / Priuate respects hindered the Common-weale: / And idle ease doth on the mighty steale." Too many kings bred faction in the court, "which euermore doth happen in this sort, / When Children rule . . ." "And whether they, which vnder-went this charge, / Permit the King to take a youthfull vaine, / That they their private

better might enlarge:/ Or whether he himselfe would farther straine / (Thinking his yeeres sufficient to discharge / The government) and so assum'd the raine:/ Or howsoever, now his ear he lends / To youthful counsell, and his lustes attends. / And Courts were neuer barren yet of those / Which could subtilt traine, and apt aduice,/ Worke on the Princes weaknesse, and dispose/ Of feeble frailtie, easie to entice." Here, as in many other passages, something like the cadence of Dryden & something like his thoughts & phrasing is inescapable. There is clearly need for a study of Daniel's use of Daniel. And, we might add, that the passages which Dryden seems to have leaned on are amongst the best in the poem: its usual level is rather dull, though there is always an attractiveness in Daniel's thorough Englishness & simplicity. (See also 222, 223 below).

(202) Edward I. Selig. *THE FLOURISHING WREATH: A STUDY OF THOMAS CAREW'S POETRY*. (Scholars of the House Series, 2). Yale Univ. Press 1958 194p \$3.—This "essay," as the author calls it, consists of preface, introduction, 6 chapters, conclusion, & bibliography, & was originally submitted in partial fulfillment of the Yale B.A. program; it was directed by Davis P. Harding, who is to be envied the privilege of supervising so capable a student. Mr. Selig is now at Merton College, Oxford, on a Rhodes Scholarship. He argues that Carew has not received his due of scholarly & critical attention in the 20C resurgence of interest in 17C poetry. The approach is both critical & historical.

In the course of 3 centuries, Carew has been generally ignored or lightly passed over as a graceful but minor poet, superficial in excellence, one to be damned with faint praise. But there is an ambiguity in his reputation: on the one hand he is called witty, elegant, & creatively representative; on the other, superficial & unoriginal. Selig sets out to resolve this ambiguity & concludes that many of the critics have ignored the depth & complexity of Carew's achievement. His work may reflect Stuart court life, but few of his poems are mere elegant trifles; he is Jonson's "Son," but not his slave: he is sometimes indebted to Donne, but not greatly so in his best poems. "Particularly wrong . . . is the idea that we must regretfully banish Carew to the fringe of the Donne tradition, where we may preserve & at the same time dismiss him according to the rule of metaphysical poetry." Admittedly Carew imposes limits on himself; but they are the very source of his excellence; his art is perfect of its kind. He demonstrates skillful versatility in several kinds of poetry. In most of his songs he realizes the dramatic as well as the purely expressionistic possibilities of the lyrical poems. His point of view is more comprehensive than it first appears to be. He "is often one of the happiest & most delightful love-poets the English language has produced. His verse sparkles in the sunshine of the world it portrays . . . At his best, Carew recognizes the fragility of that world in his very attempt to discover in it some immanent transcendence, some lasting ground for earthly perfection," never allowing the passions to rule out a somewhat carefree, sometimes serious play of the intellect. Carew is critical of whatever he inherits; if his work echoes the past, it does not do so by mere reverberation. In the verse-epistles to Jonson & to Donne, we find discriminating judgment & an acute critical awareness; in the best of the lyrical poems, a transparent depth of vision, too broad to be defined as the mere expression of an emotional state. Here is a poet who sings & speaks in a voice that is alive & perfectly clear . . . it is the vitality of Carew's work, perhaps both derivative & original, for which he merits a respectable place in the literary tradition."

In approaching these conclusions, Selig analyzes most of Carew's poems sensitively & thoroughly. Most of the space goes to the lyrics, but the treatment of Carew's very different epistolary style is equally illuminating. Selig has made a lasting contribution to 17C studies, an open sesame to appreciation of Carew's achievement & to knowledge of his place in the tradition of English poetry. It is to be hoped that he will later supplement this "essay" by exploring an aspect which he neglects, Carew's use of European traditions & his status as a cosmopolitan poet.

(203) The Viking Portable *POETS OF THE ENGLISH LANGUAGE*, ed. W. H. Auden & Norman Holmes Pearson (N.Y.: The Viking Press 1950; 3rd printing 1957), consists of 5 vols. (3200 pp. in all), at \$1.45 each (paper). Vols. I, II, & III contain 17C material: I, "Medieval & Renaissance Poets: Langland to Spenser" extends to 11 pages of Fulke Greville; vol. II, "Elizabethan & Jacobean Poets: Marlowe to Marvell" includes the obvious major writers & also some minor works such as Richard Stanyhurst's "A Prayer to the Holy Trinity," two poems by Wm Alabaster, a palinode by Edmund Bolton, two extracts from Aurelian Townshend, & Wm Cartwright's "No Platonique Love." Vol. III, "Restoration & Augustan Poets: Milton to Goldsmith" happily follows 134 pp. of Milton with generous selections from

ANNE BRADSTREET & EDWARD TAYLOR, the only Americans included amongst the 17C selections. The last two vols., "Romantic Poets" & "Victorian & Edwardian Poets," carry the verse as far as Yeats. Throughout the choice is sensitive & sensible: there is no better selection available for the average reader and the student in survey courses.

Each volume has an introduction of about 25 pages devoted, stimulatingly but rather impressionistically, to short sections on apt topics such as language, the lyric, blank verse, "general," drama, "the metaphysical poets," "Milton's blank verse," & the couplet. These are followed by "A Calendar of British & American Poetry," i.e. a list of dates, background events, & literary events. The texts retain their contemporary appearance, variations being made only to avoid absolute misunderstanding.

A few quotations will serve to convey something of the flavor of the introductions: "Milton is . . . the first poet in English literature whose attitude toward his art is neither professional . . . nor amateur . . . but priestly or prophetic." (Pace Chapman!) "Dryden the poet, like Shaw the playwright, exhibits the most skeptical of all mentalities, a passionate pleasure in argument for its own sake . . ." "If a person asserts that he worships Donne but abhors Pope, or vice versa, one suspects that he does not really appreciate his favorite." "The schoolmasters of literature frown on affectation as silly and probably unhealthy. They are wrong. Only stupid people are without affectation. . . ." "The irony of Cervantes & Montaigne, the way in which Pascal examines his relation to God, & Donne his relation to women have much in common."

IV. DRAMA & THEATER

(204) *ENGLISH SENTIMENTAL DRAMA* by Arthur Sherbo. Michigan State University Press 1957 192p \$4.50:—"Sentimental drama, like the heroic play, is a debased literary genre, incapable of producing literature of any marked degree of excellence. It is artificial; it exaggerates & distorts human nature & emotion; & it is conceived in terms of a view of life which is absolutely inconsistent with reality." In these terms Sherbo damns his subject & then achieves the miracle not of disproving it but of producing an important & sensible book. He thinks of it as an experiment in a laboratory, for his method is to exhibit two specimens, drama that is sentimental, & drama that is not, & then to isolate differences, analyze them, & give them some sort of name.

This is not one of those books that provide all the answers & give readers a false sense that all is clear, settled, & definite. Indeed, its value is perhaps more negative than positive; for in chapter I Sherbo explores the conventional definitions of sentimental drama & finds his predecessors agreeing that it includes a moral element; an artificial, illogical, exaggerated or improbable element; good or perfectible human beings as characters; appeal to emotions rather than intellect; emphasis on pity with tears for the suffering good & admiration for the virtuous. But when he tests the definition in chapter II, a paradox emerges: plays which should, by definition, be looked upon as sentimental are not—e.g. many of the Fletcherian tragicomedies.

This leads to a search for greater precision & a careful consideration of a host of plays makes it apparent that one of the devices used by sentimental dramatists for obtaining a desired emotional response is prolonged treatment of sentimental situations. Hurried treatment is a means of avoiding sentimentalism.

A second important factor in sentimentalism is eschewal of its enemies, humor & the bawdy—not complete eschewal, but avoidance of laughter & obscenity sufficient to dissipate a sentimental effect. And the third factor is emphasis & direction: the dramatist has a clear end in mind & keeps returning to certain ideas and emotions which build inevitably toward it. "When one is confronted with a destitute maiden of invincible chastity & of unknown parentage, & when one has it brought constantly to his attention that she is destitute & chaste, & ostensibly an orphan, it is reasonably safe to look forward to a fifth act in which she is happily married to the man of her choice & made wealthy by the generosity of her doting father who had given her up for lost 18 years ago."

Chapter VI deals with further criteria & ends with a sensible warning: "Sentimental drama presents a problem that has more ramifications than seem to have been realized by many scholars." Then comes an examination of the popularity of the genre, one conclusion being that theatre-goers in the last decades of the 18C were as eager for variety as those of any other century.

All of the above is thoroughly documented; indeed, the constant synthesizing & analysis of plays, though unavoidable, is somewhat tiring to the reader. Not the least valuable feature of the book is its terminal bibliography of writings on sentimental drama, the most complete one available. It prompts our one serious

criticism, that although Sherbo lists J. H. Smith's *Gay Couple in Restoration Comedy*, he neglects to include a proper discussion of its important concept of Exemplary Comedy.

(205) *LA MISE EN SCÈNE DES OEUVRES DU PASSÉ*, ed. Jean Jacquot & André Veinstein. Editions du Centre National de la Recherche Scientifique, 13 Quai Anatole France, Paris VIIe, 1957 308p 1900 francs:—We are happy to publicize the existence of these stimulating papers & discussions on all aspects of dramatic staging; the papers were delivered at the 3rd Arras Conference in 1956 & they center on the problem, how should dramatic creations of a society very different from ours be presented to the public of today? Three main approaches are made: objective study of presentations representative of our own half-century; the conservation & interpretation of documents; accounts of the creative experiences of producers of plays. Involved with these approaches are treatments of the psychology of dramatic art, the social functions of drama, sociological significances and conditioning, etc.

Five of the papers are directly relevant to the 17C: they treat Garcia Lorca's staging of Cervantes' *Interludes*; aspects of the staging of *Bajazet* & *Tartuffe*; *Harlequins*; & the mise en scène of *Athalie* & *Berenice*. Jacquot writes illuminatingly on problems & methods in Shakespeare studies, using *Macbeth* as an example. The entire volume is a splendid example of collaboration between scholars and theater men.

(206) Bernard Spivack, *SHAKESPEARE & THE ALLEGORY OF EVIL: THE HISTORY OF A METAPHOR IN RELATION TO HIS MAJOR VILLAINS*. N.Y.: Columbia Univ. Press 1958 520p \$7.50:—This brilliantly-conceived, exceptionally well-written volume is a major contribution to Shakespeare studies, but its importance transcends the Bard: no specialist in villainy can afford to ignore its careful argument. Spivack traces the progress of the metaphor of evil as it evolves "from multiple personifications of evil into the single portentous figure of the Vice," then "the role of the Vice from his origin on the morality stage to his disguised survival in the Elizabethan drama, when the theater could no longer accept him as a naked personification." The allegorical was transmogrified by increasing stage naturalism into a role plausible in human terms. But in the process, a hybrid type emerged: "Iago, for example, exactly exhibits the behavior & nature of personified and dramatized Evil, but he is cloaked in human motivations and naturalized . . . in numerous ways." Put in terms which Spivack does not use, what this amounts to is that a villain like Iago acts in divided & distinguished worlds: to the extent that he is a Vice, it is his nature to hatch mischief, to require no other motivation than his conventional role for doing so: he revels, rejoices, & mocks in the artistry of his villainy. Imposed upon it is a naturalistic gloss of plausibility. In Spivack's own words, "I understand at last how profoundly the Shakespearian drama is divided between two different worlds of perception & technique, how inadequate must be any system of interpretation which tries to lock the plays within a portal they have only half entered, & how much their better elucidation depends upon greater familiarity with the earlier theater. . . ."

Spivack wisely confines himself to his proper subject. But for many readers of *SCN*, the value of his book is that it provides the traditional English dramatic background of Milton's Satan. Spivack touches lightly only once on this relevance: "it is the paradox of the allegorical plays, anticipating the similar paradox of *PARADISE LOST*, that their theatrical achievement was at the opposite pole to their ethical intention. Proclaiming the moral superiority of virtue, they uniformly demonstrated the dramatic superiority of vice. The personified virtues were verbose & wooden preachers, the personified vices trenchant & versatile actors. The former sought to dominate the conscience, but the latter actually dominated the stage. Shaped by the method of homiletic allegory, both sides of the Psychomachia undertook, as their common purpose, to persuade the audience that it is better being good than bad. As promulgated by the vices, this lesson became effective theater through the flexible energy of their enactment; & while their purpose was deadly serious, it was seriousness subtilized into satire, into derision, into comedy . . . While the virtues talked the vices acted, & by their physical exuberance & verbal pungency transmuted the pious monotony of the homily into the profane excitement of the play."

The direct applicability of all this to *PL* is obvious: Milton's God talks; his Satan acts; they are both in the tradition. But those who make a hero of Satan are misinterpreting their "profane excitement" & its implications.

We have barely suggested how important this book is: it illuminates the 17C traditions of allegory, for example, & is not

without relevance for the whole gallery of 17C villains, including Achitophel.

(207) JONSON. W. Todd Furniss, "Ben Jonson's Masques," pp. 88-179 in *Three Studies in the Renaissance*: Sidney, Jonson, Milton, by Richard B. Young, W. Todd Furniss, & William G. Madsen. Yale Univ. Press 1958, \$6; vol. 138 in *Yale Studies in English*:—Madsen's share in this excellent volume was reviewed in our last issue.

Furniss's purpose is to demonstrate how Jonson, a self-conscious artist with the highest standards, rejuvenated the masque by making it serve to instruct the king & his court in the principles of monarchy. He follows his introduction with 4 chapters on *Masques in the Tradition of the Golden Age*; *The Pastoral Traditions*; *The Triumphs*; & *Combats of Concepts*. In these chapters he examines the voice & sense of the masques—"they suggest a world centering in the office of monarchy, which is itself patterned on a universal philosophy"—& a third element, the masques' ritual form; & he pays particular attention to the imagery of monarchy. Such imagery was, of course, common in the masque tradition, but "traditional entertainments alone cannot explain the elaborate masques produced at the court of James," for the masque was a fluid form, taking a different shape under each writer who dealt with it. And the determining factor in Jonson's choice of sense was that he could speak directly to King James. His masques were built on a ritual celebration & around a fable based on one or more of the images of monarchy. Furniss discovers in the masques a common pattern despite their surface variety.

The Golden Age masques treated are *Time Vindicated*, *The Golden Age Restored*, & *Prince Henries Barriers*. In them Jonson pulls together widely differing experience: "Classical tradition, local tradition, contemporary events, predetermined conditions of the actors & the stage . . . are given a unity through . . . use of the presence of King James, the ancient imagery of monarchy, & the form of the ritual." In the pastoral masques he likewise introduces apparently discordant elements but usually fuses them by strict observation of decorum & tone; in *The Gypsies Metamorphosed*, his most ambitious work in the genre, he achieves a poetic unity. The group of masques which he based on the Roman *Triumph* are used to illustrate his methods of using scenery, music, and dancing. Throughout the study, Furniss's stress is on the artistry of achieving unity; & he is able to make his case even for *Love's Welcome at Bolsover*, *Lover's Made Men*, & *Pleasure Reconciled to Virtue*. The conclusion is that the king is the means to this unity: "by virtue of the king's presence all existence becomes its sphere, for the king is justly the embodiment of all the goods in the universe." The principle on which Jonson's masques is based is, then, the one enunciated by Chapman: these inventions "should expressively arise out of the places & persons for and by whom they are presented; without which limits they are luxurious & vain." So Furniss sums up: "To avoid luxury & vanity the masque must have a central idea growing out of the circumstances of its performance: the dancing of the noble masquers, the splendor of the setting, & above all the presence of the king."

Though Furniss does not digress to point out the applicability of his discoveries to Milton's *Comus*, their pertinence is clear; it would be profitable to pursue this relevance.

(The first study in this volume, Richard B. Young's "English Petrarche: A Study of Sidney's *Astrophel & Stella*" does not fall in the province of *SCN*, but it is only just to point out that it is a very capable analysis of the nature & structure of A&S, that it puts particular emphasis on Sidney's use of rhetorical & dramatic devices; & that its treatment of how Englishmen exploited the Petrarchan tradition illuminates some 17C love poetry.)

(208) DRAMA. Hill & Wing (104 5th Ave, NYC 11) continue to add to their series of Dramabooks. In August 1958 they published E. K. Chambers, *Shakespeare, A Survey* (\$1.45); Jean Giraudoux, *Four Plays* (\$1.75), & 2 works with some relevance to the *SCN*'s coverage. *THE ENGLISH DRAMATIC CRITICS*, ed. James Agate, 370p, \$1.45 paper, \$3.95 hard cover, is an anthology ranging from 1660 to 1932. The 17C content is surprisingly small (No Dryden!), but there is a taste of Richard Flecknoe & some later material on Restoration plays; e.g. the *London Chronicle* on a 1757 performance of Behn's *Rover*: "Decency at least is, or ought to be, demanded at present." "Mrs. Centlivre was a gentlewoman who plundered snug, & took care not to drop a syllable." But the chief content is devoted to actors such as Garrick, Mrs. Bracegirdle, Mrs. Siddons, & Bernhard. St John Ervine's treatment of *All for Love* is also noteworthy: "Dryden seems always to be wrestling with his intelligence. One imagines him saying to himself, 'I really must abandon myself more!'"

Another Dramabook, *Immortal Shadows: A Book of Dramatic Criticism* by Stark Young (\$1.65 paper, 270p) likewise ranges widely. Relevant to the 17C is the review of a 1933 adaptation of Molière's *School for Husbands*, which lacked the basic elements by which Molière is Molière: first, the order, for in him "it is the progression of things . . . that is half the point; secondly, the scene, which should be external in the *commedia dell'arte* tradition; & thirdly, the thesis, that a man must make a friend of his wife if she is to become a trusted companion. Also of 17C relevance is a review of a 1936 performance of *The Country Wife*, which includes some apt comments: "Compared to Molière, Wycherley's play is footless & sunless. We should do much better to take such a play as fantastic—fantastic farce. Despite the realism of Wycherley's surface, or the shadow of his amusement, or the running brunts of his indignation, it is much better to see his hero, Mr. Horner, as extravaganza, heavy with sarcastic vindication, rich with the precision of some summer madness."

FOR ABSTRACTS ABOUT DRAMA SEE ITEMS 216-20, 222-4, 229-30, 233, 235, 237, 238, 240, 242-3; also see 162, 197.

V: ABSTRACTS OF LEARNED ARTICLES & PAPERS

Abstracts from *Essays in Criticism* (EIC), *Review of English Studies* (RES), & *Comparative Literature* (CL) are written by CHARLES C. MISH (Maryland); from *Studies in Philology* (SP) by WILLIAM B. HUNTER, Jr. (Baylor); from *Huntington Library Quarterly* (HLQ) by RAY B. ARMSTRONG (Lehigh); from *Modern Language Quarterly* (MLQ) by CHRISTOPHER SPENCER (Duke); from *Philological Quarterly* (PQ) & *College English* (CE) by ROBERT A. DAY (Queens College).

We warmly recommend to our readers the new periodical, *ABSTRACTS OF ENGLISH STUDIES* (\$4.00 a year)—12 issues—sent to its Editor, Lewis Sawin, 123 Helms, Univ. of Colorado, Boulder, Colorado. It has an enormous staff of abstracters and provides excellent abstracts of just about every periodical which publishes articles on English & American literature. The Editor has generously given us permission to reprint any of these abstracts; so we can assure our readers that our coverage of articles on 17C topics will always be as complete as his. In addition, we cover a great deal more—articles on 17C religion, philosophy, history, the arts, etc., as far as space permits; we also attempt to abstract learned papers in our field and to report on dissertations. In other words, AES does not obviate the need for us to publish abstracts; and, of course, we cover books as well.

As all scholars know, there is fantastic and needless duplication in the bibliographical field: Shakespeare, for example, is annually listed in *PMLA*, *SQ*, *SJ*, & *PQ*. It is earnestly to be hoped that the success of AES will in time lead to the production of one huge comprehensive bibliography-cum-abstracts in the field of literature. News letters and AES itself will not be replaced by such a compendium but should act in part as feeders to it.

Most of our abstracts will continue to be written by our own staff, but some of our contributors are also contributors to AES; so do not be surprised if we duplicate each other sometimes. We are cooperators, not rivals.

(209) ACTING. "On the Transition from Formal to Naturalistic Acting in the Elizabethan & Post-Elizabethan Theater" by Leonard Goldstein. *BNYPL* 62 (July 58) 330-349:—Formal, distancing Elizabethan acting gradually gave way to Carolinian naturalistic, intimate acting when the destructive individualism of the Court emerged & acting became psychological. Influence of changing social & cultural conditions is evidenced in the plays.

(210) ASTROLOGY. W.D. Smith "The Elizabethan Rejection of Judicial Astrology & Shakespeare's Practice" *SQ* 9 (Spr 58) 159-76:—Church, state, Elizabeth I & James I rejected judicial astrology; Shakespeare used it dramatically without showing belief in it.

(211) "Francis BACON & his Father" *HLQ* 21 (57-8) 133-58:—The influence & example of Sir Nicholas were decisive in forming the personality of Francis.

(212) "Science against Man in BACON" by Sidney Warhaft. *Bucknell Rev* 7 (Mar 58) 158-73:—New Atlantis calls man to scientific achievement but makes no real provision for his concomitant moral, social, & subjective development: it releases man from spiritual guides & checks, leaving no guard over the guardians.

(213) "FRANCIS BACON in Early 18C English Literature" by Rexmond G. Cochrane. *PQ* 37 (58) 58-79:—Though B was little published in the 18C as compared with the 17C & 19C, he was revered & much used, though with faulty understanding, by Addison, Steele & followers (Pope, Thomson, Coleridge, Shelley). Associated with B were ideas that study of nature leads man to religious & ontological truth; the image of the pious & humble

philosopher, religious tolerance, limited & cautious skepticism. B furnished fuel for amateur "refuters" of "atheists" such as Hobbes & Locke, & was bracketed with Plato & Newton as an example of scientific method coupled with idealism & piety.

(214) "Notes on Sir Thomas BROWNE's Christian Morals" by H.M. Currie. *N&Q* 5 (Apr 58) 143:—The passage in *III, ii, 265* (Everyman ed) on the infinite circle may be traced to Aristotle's *De Caelo* & Hermetic writings; it is paralleled in a hymn of John Mason; *III, vii, 268*, on not blaming the stars, echoes *Lear II, ii, 134*; *III, xi, 272*, on not assuming that happiness is achieved, echoes a long Greek tradition.

(215) "CHAPMAN's Hymnus in Noctem, 376-7 & Shakespeare's *LLL*, iv.iii.346-7" by S.K. Heninger jr. *Expl* 16 (58)—Relations & implications of the ink-substitutes (Love's sighs; humor of the night) in micro-macrocosmic analogy.

(216) "CIBBER's She Wou'd, & She Wou'd Not, & VAN-BRUGH's Aesop" by Wm. M. Peterson. *PQ* 35 (1956) 429-35:—C had the 1696 title role in Aesop & used what he remembered to create scenes, 4 characters, certain passages & situations in She Wou'd.

(217) COMEDY. F.W. Bateson "2nd Thoughts: II L.C. Knights & Restoration Comedy" *EIC* 7 (1957) 66-67:—K's depreciation, though a salutary counterblast when it was published (1937), is not the definitive judgment; at its best Restoration comedy IS serious, since it deals with its time's social problem par excellence, the rationalization of the sexual instinct.

(218) "Restoration COMEDY Again" by N.M. Holland. *EIC* 7 (1957) 319-22:—Critics of Restoration comedy overlook its intricate art as a whole by seeing only particular facets; the main thing in this drama is the dialectic between inner desires & outward appearance, not sex alone.

(219) "Saint or Sinner: Some CONGREVE Letters & Documents by John C. Hodges. *Tenn Stud.* in *Lit.* III, 1958, 3-15:—About 200 letters & documents are to be used by Hodges for an edition. Representative ones show his character: he desired the ease & quiet of a writer & scholar, had a strong attachment to women, & was characterized by taste joined with learning rather than the vanity which Voltaire attributed to him.

(220) CONGREVE. D.T. Turner "The Servant in the Comedies of Wm Congreve" *CLA Journ.* 1 (Mar 58) 68-74:—C's servants have important lines, scenes, & roles.

(221) "CERVANTES, CORTESE, CAPORALI, & their Journeys to Parnassus" by F.D. Maurino. *MLQ* 19 (1958) 43-6:—Cortese's little-known *Viaggio* is artistically superior to the others' *Voyages*.

(222) "DANIEL's Revision of his Cleopatra" by Ernest Schanzer. *RES* 8 (1957) 375-381:—D's revision is probably not based on his seeing a performance of Shakespeare's *A&C*; D's changes are modelled largely on the Countess of Pembroke's *Antonius*, & his revision was probably necessitated by financial necessity. Any verbal parallels between D & Sh probably mean that Sh read D.

(223) "DANIEL's The Tragedie of Cleopatra & Antony & Cleopatra" by A.M.Z. Norman. *SQ* 9 (Winter 58) 11-18:—Verbal parallels & departures from Plutarch suggest that Sh was influenced by D's play—perhaps enough to devote a 2nd climax to her.

(224) DRAMA COLLECTIONS. George Freedley in *BNYPL* 62 (July 58) 319-29 treats the 26 principal theatre collections in American libraries & museums: the Huntington's 17C plays equal or exceed in number those in the BM; Folger has English drama 1641-1700, Neo-Latin & Italian drama, many prints; Library of Congress has microfilms of *Comédie Française* archives 1673-1700; Chicago Univ. collection of pre-1800 English plays is substantial; Illinois U emphasizes Italian Renaissance & 17C English dramatic literature. Boston Public Library has the Ticknor Hispanic collection & the Barton collection of Tudor & Jacobean plays. The Houghton has one of the 7 largest theater collections in the world, including 17C playbills. Dartmouth is rich in Spanish drama. Princeton's 20,000 vols of dramatic literature includes French & Restoration plays. New York Public Library collects promptbooks, some rare ms plays, English drama before 1700, etc. Univ. of N.C. has 3,000-vol. Shakespeare collection. Ohio State's growing theatre collection is rich in microfilms. Univ. of Pa has 350 English plays 1640-1700, Lope, Calderon, Moreto, etc. Univ. of Texas houses Beaumont & Fletcher, autographed Jonson texts, Dryden, Behn, etc. M.P. Linton in *Stechert-Hafner Book News* 12 (Apr 58) 89-91 describes the Bute Collection of English plays in the National Library of Scotland.

(225) *DONNE & DRYDEN*: see separate section in this issue.

(226) "Sir John HARRINGTON & Bishop HALL" by M. MacKinnon. *PQ* 37 (1958) 80-6:—Harrington had published an answer to Hall's arguments for allowing ecclesiastics to marry. In rebuttal,

Hall took St Paul as his "sole advocate." Harington replied in this hitherto unpublished letter, a sparkling sample of the 17C mode of learned & ecclesiastical controversy.

(227) "George HERBERT's 'Jordan'" by G. Blackmore Evans. N&Q 5(May58)215:—That Jordan is the Christian equivalent of Helicon & its inspiration is confirmed by 2 poems connected with H.

(228) "Was HOBBS an Ogre?" by V. de S. Pinto. EIC 7(1957)22-7:—The anti-religious, anti-poetical ogre built by Coleridge, Willey, & K. Nott unfairly represents him as hostile to poetry & imagination.

(229) "Criticism & Ben JONSON's 'To Celia'" by M. Van Deusen. EIC 7(1957)95-103:—The sad results of a Stanford U. faculty free-for-all on the meaning of lines 7-8. ** John P. Cutts, "Volpone's Song: A Note on the Source — Jonson's Translation" N&Q 5(May58)217-9:—Catullan influences.

(230) "Francis KIRKMAN's The Wits, 1672-3; Further Notes" N&Q 5(Ap58)147-50, by W.J. Cameron:—Confirmation re the order of editions suggested in N&Q 4(Mar57)106.

(231) "Jan LUYKEN: A Dutch Metaphysical Poet" by Frank J. Warnke. CL 10(1958)45-54:—L's poetry suggests that metaphysical poetry constitutes a distinct style, unlike the continental baroque & not limited to England.

(232) "MARVELL & the New Critics" by Pierre Legouis. RES 8(1957)382-8:—Have they brought forth any interpretation, both new & valid, of any poem, stanza, or line? No. ** L.W. Hyman "Marvell's Garden" ELH 25(Mar58)13-22:—Why does M fill the garden with sexual symbols when he retreats from sexuality? Rabbinic legend gives the key. The garden is pre-Eve Eden. Marvell imagines that he is innocent, androgynous Adam amid androgynous plants but is also aware that he is fallen Adam. The poem presents the sinful world in little & sin in symbol, the innocence which man seeks & the evil he knows.

(233) "A NOTE on MASSINGER's New Way" by R.H. Bowlers. MLR 53(1958)214-5:—Reproduces anon. poem connecting Mompesson with Emson & Dudley, Henry VII's tax collectors.

(234) MILTON: See SEPARATE SECTION.

(235) "Is there Un Cas Moliere?" by F.R. Freudmann. MLQ 19(1958)53-9:—Discusses & disagrees with Poulaille's recent attribution of M's plays to Corneille.

(236) "Unsigned Pamphlets of Richard OVERTON" by Don M. Wolfe. HLQ 21(1957-8)167-201:—Praise for O's satiric gift; analysis of style; attributes to him a series of unsigned tracts carefully itemized & described.

(237) PEELE. I. Ekeblad "The Love of King David & Fair Bathsheba: A Note on George Peele's Biblical Drama" EJ 39(Ap58)57-62:—With sensual delight P fuses Bible narrative & the Ovid-myth tradition.

(238) "THE PERFECT POLITICIAN & its Author" by Allen R. Benham. MLQ 19(1958)21-7:—Probably by John Sadler 1615-74.

(239) PROSODY. C. G. Loomis "Amphibrach: A Footnote to 17C German Prosody" MLQ 19(1958)71-4:—Amphibrach was a recognized foot for several decades despite scholarly efforts to absorb it into anapestic-dactylic patterns.

(240) "James SHIRLEY's Years of Service" by J.P. Feil. RES 8(1957)413-6:—A deposition, 6 Mar 1615, declares that for 2 years (1613-15?) S was in the employ of Thos Frith, scrivener.

(241) "Spenser & TOURNEUR's Transformed Metamorphosis" by A.C. Hamilton. RES 8(1957)127-36:—This crabbed, obscure poem is illuminated by relating it to Spenser, whose influence in it is pervasive. Part I is a satire showing the world's metamorphosis into hell; 2 is an elegy on the death of Mavortio (probably Spenser); unity is achieved by a linking image.

(242) "A Jacobean Allusion to THE TURKISH MAHOMET & HIREN THE FAIR GREEK" PQ 35(1956)427-9:—Thos Gainsford in The Glory of England 1618 speaks of Mustapha, Hahomet, & Hiren as on "our common stages" in such a way as to suggest that Chew's reconstruction of this lost play is accurate & that the play, dated by Harbage 1581-94, may have been revived after 1608.

(243) WEBSTER. R.W. Dent "John Webster & Nicholas de Montreux" PQ 35(1956)418-21:—Points out 11 close parallels, 4 perhaps coincidental, between passages in Webster plays & Honours Academie 1610, Robt Tofte's tr. of Bk V of Montreux's Bergeries de Juliette. ** Melvin Seiden "2 Notes on Webster's Appius & Virginia" PQ 35(1956)408-17:—If the speech "O you gods" etc in V.i is assigned to Virginius rather than Icilius coherence is achieved. The play is not so different from the W canon as Brooke suggested: it is united with other plays by "punitive structure" & may be confidently assigned to W. ** Frank W. Wadsworth "Webster's Duchess of Malfi in the Light of Some Contemporary Ideas on Marriage & Remarriage" PQ 35(1956)394-407:—Takes

issue with Clifford Leech. W & his audience did not morally condemn remarriage per se. W cut out the lustfulness of Painter's heroine, put his Duchess under coercion to marry a sugar candy courtier, & thus partly exculpated her. Contemporary writings show that W's audience might not have thought that the Duchess had violated "degree," for Antonio is stuffily "worthy," & W departs from Painter to make him so.

(244) Tennessee Studies in Literature, ed. Alwin Thaler & Richard Beale Davis. Knoxville: Univ. of Tennessee Press, 118p. vol. III contains a sprightly variety of articles ranging from Shakespeare's birds to Henry James. One on Swift finds in the Psalmist's injunction to trust God rather than horses & chariots a cue for not regarding the Houyhnhnms as ideal. Articles on Donne, Jacob Tonson, & Congreve are abstracted elsewhere in this issue.

VI: PROSE: FICTION, ANGLING, BROWNE, MEMOIRS, CERVANTES

(245) DOBSON'S DRIE BOBBES: A STORY OF SIXTEENTH CENTURY DURHAM, ed. E.A. Horsman. N.Y.: Oxford Univ. Press 1955 148 p \$3.40. Reviewed by CHARLES C. MISH, Maryland:—Among the several kinds of popular literature characteristic of the 17C, perhaps the most entertaining is the jest-book, though the term itself is not a very happy one since the representatives of the genre exhibit considerably more variety and interest than the name implies. In his by now classic book on the jest-book, Die englische Schwankbücher (1912), Ernst Schulz divides the extant material into three categories which later writers (e.g. F.P. Wilson and Bush) have been content to follow: Collections of detached jokes; "jest-biographies," i.e. stories grouped around a central figure, with or without narrative continuity; and collections of comic novelle. The anonymous Dobsons Drie Bobbes (1607), is undoubtedly the most highly developed and readable of Schulz's second class, going so far beyond the apparent limitations of its type that the editor of the present reprint, E. A. Horsman, in a pardonable burst of editorial enthusiasm, prefers to call it a "rogue novel." If this term means only to suggest that Dobson is quite a cut above the primitive accounts of Scoggin, Old Hobson, & other pranksters, it is quite acceptable; if it is intended to mean that Horsman would like us to associate the book with such things as Nashe's Unfortunate Traveller or Lazarillo, I think his claim unfounded. In spite of Dobson's undoubted originality in both technique and material—it is remarkable especially for its refusal to plagiarize its fellows—it remains a jest-book, retaining the traditional motifs of its genre ("thieving, illicit love, the deception of creditors," to quote the present editor), & reads like a more finished version of the Merrie Conceited Iests of George Peele (also 1607), with beginning and ending, continuity, and motivation properly supplied to improve wonderfully but not to transform essentially the basic fabric.

The book's 16 chapters tell the story of George Dobson's school-days, university career, & subsequent wild-oat sowing, with, of course, all the emphasis on the notable "bobs," or tricks, which the hero achieves. A country boy, Dobson becomes the protégé of his uncle, Thomas Pentley, a canon of Durham Cathedral, who puts him to school. There his rustic ways draw the laughter & contempt of his schoolfellows upon his head, & finding him a convenient scapegoat, they put all their naughty tricks upon him so that presently he is automatically punished for anything untoward committed by any of the boys. Rebelling at length under this treatment, George breaks out in a series of pranks, which quickly rise in the scale of badness to a fairly high level of malice and viciousness. Thus, because his uncle one day hit him a blow quite justifiable as punishment for a trick, George arranges with some local toughs, his companions, to seize his uncle, thrust him into a sack, & then fasten him into a tree where he subsequently spends the night, being found next morning more dead than alive from cold and shock. At the University, Dobson quiets down, his bobs there consisting only of tricks played upon his opponents in the public debates during his third year. His life after he leaves the University (without degree) is disposed of in the final chapter: he takes service as a serving man, seduces his mistress's niece, & out of pure radism apparently, wantonly beats his mistress so badly that she must spend five weeks in bed recovering. After this notable bob, which hardly seems a dry one, Dobson repents & manages to get his uncle to find him a benefice at Durham, in which state of life "he mortified all his irregular passions and spent the residue of his course in an admirable course of civility," much, one feels, to the relief of the citizenry of the North.

Horsman's main concern in his introduction to this edition has been to establish the historicity of the main characters as

actual citizens of sixteenth-century Durham. He has found records to show that Dobson, his uncle, his schoolfellow Raikobaines, & one Batte Midforth, butt of a Dobson bob, were all living in that city between 1558 & 1568. The use of local topographical in the jest-book is also accurate, as is the information about the precincts of the Cathedral & service-times. If he does not attempt to place the book firmly in the stream of early 17C popular fiction, the editor does make a number of just and useful remarks on the style in which the story is written, though again comparison with other similar productions (e.g. *Reynard the Fox*) would have led to more illuminating conclusions. A valuable glossary is also provided (it refuses, however, to tell us the meaning of "to pull a rose" even while listing the phrase). The text is based on the copy of the book in the Capell Collection in Trinity College, Cambridge, collated with a microfilm of the Folger copy, the only other known.

It would be pleasant to be able to say that the excellent *Dobson* had some formative influence on subsequent 17C jest-biographies, but it did not; it is hard to think that the authors of the *Pinder of Wakefield* or the *Merry Deuill of Edmonton* profited from their predecessor. Only the comparatively late *Pleasant History of Tom the Shoo-Maker* (1674) is reminiscent of *Dobson* to any extent; even here any resemblance is probably quite fortuitous. The seventeenth century, indeed, seems not to have known what it should have admired and imitated in fiction.

(246) *THE ARTE OF ANGLING 1577*, 2d facsimile with modernized text ed. Gerald Eades Bentley, introd. Carl Otto v. Kienbusch; explan. notes Henry L. Savage. Princeton Univ. Press 1958 178p. \$3.75. Reviewed by ARTHUR M. COON, Michigan State Univ.:—This little treatise, unrecorded in *STC* or *Stationers' Register*, was first described in *The Library*, June, 1955, & issued in limited facsimile edition the next year. Its importance rests upon whether it influenced Walton's *Compleat Angler*, & those associated with its discovery seem more concerned with demonstrating such an influence than in considering the facts disinterestedly.

There are these parallels: *The Arte of Angling*, like the 1st edition of *The Compleat Angler*, is cast in dialogue form, with Viator becoming Piscator's pupil; and two recipes for bait appear in similar words in both books. Anyone familiar with literary research, however, should be acquainted with this old game of "parallels", & how misleading it can be. And surely anyone seen in Renaissance literature should know how ubiquitous the dialogue form then was in the numerous instruction manuals of that self-improving time. Even if Walton were as simple as Novarr has recently shown he was not (*SCN* Spring 1958), he might have thought without assistance of such a form; likewise of the name "Piscator" for an angler, and "Viator" for a person who encountered an angler in pursuit of his mystery. As for bait recipes, any angling enthusiast might have copied them out and passed them along.

Such possibilities our editor does not consider. On the other hand, he disregards one strong indication that Walton never saw this treatise: the fact that he never mentions it. Walton borrowed from four other contemporary works on angling, & acknowledges so doing. Why should he depart from his practice in this case? An innocent possibility is that he did not know the author's name; the unique copy lacks a title page & may have been published anonymously. But this edition sees in the fact the sinister implication that Walton's indebtedness was so great he could not afford to admit it: if (hints Kienbusch darkly) he "invented (?) Piscator and Viator, why did he drop Viator [in later editions]? Can he have regretted following *The Arte* in this respect too closely?"

In like fashion we may ask, "Were those associated with the discovery of this little volume more concerned with fishing for publicity than with scholarship?" If so, their choice of bait was astute: one recalls how avidly press and public gobbled it in 1956: *FEET OF CLAY! IZAAK WALTON A PLAGIARIST!* But anyone competent to edit this volume should have known, & made clear, that plagiarism hardly existed in Walton's time. Bentley does disparage "the hullabaloo that was raised . . . in an astonishing number of newspaper stories, editorials, and letters." Still, an unjustified and almost ineradicable impression was given from a scholarship that could have taken its specialized duty of interpretation more responsibly.

To charges of indebtedness and plagiarism the correct verdict should have been the Scotch one: not proven.

(247) Sir Thomas BROWNE, *Urne Buriall & The Garden of Cyrus*, ed. John Carter. N.Y.: Cambridge Univ. Press 1958 126p \$2.50:—Browne has been fortunate in his editors, as Carter remarks; but it has been left to recent ones to establish definitive

texts of his best-known works. Jean-Jacques Denonain's edition minor of *Religio Medici* now has a welcome companion, an edition for the general reader of Browne's "two lightly alembicated essays," *Urne Buriall & The Garden of Cyrus*. Both volumes present authentic texts worthily printed & bound to last a lifetime and more; they will not fall into the sere & yellow leaves, the sad corruption, to which paperbounds descend.

It is fitting that Carter's edition should appear in the present year, for it is the tercentenary of the first publication "of a rather shoddily printed small octavo volume containing two of the most precious glories of English prose." Carter edited these "wonderful deliverances" (as Saintsbury called them), for Cassell in 1932, incorporating from 6 copies of the original edition corrections which Browne himself had made. Since then, six more author-corrected copies have been found. Although Carter omits the elaborate apparatus criticus of the Cassell edition, he preserves its text except for 18 emendations, most of them based on Browne's corrections: "a mixture" becomes "admixture"; "contriving" proves to be "continuing"; "fixt pike" becomes "sixt[h] pike"; etc. It is a tribute to editorial acumen that some emendations previously made without authorial basis have been confirmed by discoveries of Browne's corrections.

Inasmuch as Brown wrote corrections in 12 copies—as many as 77 in the Columbia University Library copy—readers of *SCN* may be interested in watching for more. The 12 copies are those owned by Reynolds in Detroit, Carter in London, Moschowitz in New York, & the University Libraries of Columbia, McGill, Trinity College in Cambridge, Durham, Princeton, Indiana, Yale, & Cornell, as well as a B.M. copy.

(248) SIR THOMAS BROWNE, *RELIGIO MEDICI: A NEW EDITION WITH BIOGRAPHICAL & CRITICAL INTRODUCTION* by Jean-Jacques Denonain. N.Y.: Cambridge Univ. Press 1955 124p \$1.75:—In 1716 the Cambridge Press published the posthumous 1st ed of Browne's *Christian Morals*. In 1953 they published the 1st ed of Denonain's now standard text of *Religio Medici* which presented numerous correct readings, never before printed, from Browne's own ms. The *SCN* review of that critical edition greeted it as a major contribution to the achievement of the text intended by the author. Now this text is available in smaller format without the textual notes but enhanced by an illuminating introduction which alone would justify its purchase. M. Denonain, who is Professor of English Literature at the University of Algiers, writes in a style so graceful & sure that it could make us all wish to be Frenchman.

The Introduction treats Browne's formative years, the composition, publication, & character of *Religio Medici*, Browne as thinker, writer, & self-portrayer. In the last of these, Denonain has brilliantly applied some of the techniques of the new French science of characterology. A second main point of strength is the relating of *Religio Medici* to its period, particularly to European thought currents. "If it is best interpreted in the light of continental trends of thought, it is in return a first-rate token of the problems & the influence of the Italian & French quest for truth. And it is remarkable that, at a time when the notion of the 'honnête homme' was being promoted, it was an Englishman, Thomas Browne, who set the best example of how an 'honnête homme' could respond to religion's unfathomable mysteries."

(249) Felix Raymond Freudmann, *THE MEMOIRS OF MADAME DE LA GUETTE: A STUDY*. Geneva: Droz (8 rue Verdain); Paris: Minard (73 rue Card. Lemoine), 1957 104p:—Mme de La Guette's *Mémoires* . . . *Escrits par elle-même* (1681; repr. 1856, 1929) have been the subject of about 50 studies but the mystery remains: Are they genuine memoirs or ingenious fiction or, as Freudmann suggests, a combination of both? He explores carefully criticism of the work, the problem of authenticity, contents, structure, style, historical aspects—probably exaggerated in order to win Louis XIV's favor—and what is of lasting importance, the literary & sociological significances which remain even if the work is invented. The treatment of suspense techniques, humor & burlesque, & self-portraiture is excellent.

As a result of reading this study, our own conclusion is that the memoirs began with fact but were so touched up in the writing, particularly by picaresque literary heroic traditions that they became more fiction than reality. In any case they are fascinating. The style is markedly informal in an age of "le style noble." The heroine is a typical product of the swashbuckling fad of mannish women which produced the Duchess of Chevreuse's gallop in man's disguise through Provence & across the Spanish border. It is well to remember that the females in 16C & 17C literature, including Rosalind & Donne's beloved who wanted to go to the Continent with him disguised as a page, had counterparts in real life.

Sociologically the *Memoirs* reveal much; for example, the lack of knowledge of how to cure or prevent rabies apart from 'touching' by the saintly. Madame persuaded a holy man to touch everything in her house, "even the cats." There are details of the looting & ravaging of the Fronde, painful methods of surgery, a mysterious woman-eating monster, & a number of events which parallel some literary ones. Thus when Madame fell into the Seine, her dress kept her afloat for a while, Ophelia-like. There is a hint of Don Quixote about the deranged baron who tangled with his spurs when he curtsied; & one is reminded of Donne's Platonic passages when Madame writes that her husband, in his courtship, "made me hope that we would live like brother & sister, & that my virginity would be preserved."

(250) **THE PORTABLE CERVANTES**, tr. & ed. w. introd. & notes, Samuel Putnam, N.Y.: Viking Press 1951; 5th printing 1957 864p \$1.45 (paper).—In all respects this is a bargain (6 pages for 1¢). Far be it from SCN to belittle the merits of 17C translations; but it must be admitted that for non-specialist readers they present serious barriers. Putnam has contributed admirably to a cultural revolution of our century—the provision of lively, readable, accurate, modern versions of great classics. He provides here not an abridged but "an essential version of Don Quixote, one that aims at giving . . . all that is best, most significant, and indispensable. . . ." The text is taken from his complete version (Viking Press, 1949). The 73-page introduction is a brilliant one which easily surveys important scholarly interpretations & contains many of Putnam's own carefully considered judgments. He finds little evidence that Cervantes began with a total plan but sees good reasons for believing that the original intention of the book was to appeal to the populace. In his view Cervantes was an untypical Renaissance writer, unburdened with the New Learning; nevertheless, he "brought the Renaissance to his people." His distinctive contribution to the field of fiction lies "in the delineation & growth of character & the dynamic psychological movement of the narrative." In the story both the characters & the author grow: "The phenomenon of growth, the growth of the creator with his creation is . . . the most marvelous thing about the book." "In its complete fusion, at once homely & poetic, of fantasy & reality, Don Quixote is unique among works of literature."

To the richness of Don Quixote, Putnam adds 2 of the exemplary novels and Cervantes' Farewell to Life—a bonus as delightful as the larger work.

VII: POLITICAL THOUGHT IN SPAIN & ENGLAND

(251) **LA PHILOSOPHIE POLITIQUE ESPAGNOLE AU XVII^e SIECLE DANS SES RAPPORTS AVEC L'ESPRIT DE LA CONTRE-REFORME** by José Antonio Maravall, tr. into French by Louis Cazes & Pierre Mesnard (Bibliothèque d'Histoire de la Philosophie). Paris: Librairie J. Vrin, 6 Place de la Sorbonne, 1955, 334 p.—An outline of the contents of this major study will indicate that its primary importance is for political theorists, philosophers, sociologists, & historians, particularly historians of ideas. But there is also important material on education, on emblems, on literature, & on theology. After the translators' introduction, the author's preface, & a bibliography there are 9 chapters: The Nature of Spanish Political Literature in the 17C (Theory of Education; the emblem as method; a new philosophy of history); History & Politics (Politics considered as an object of scientific knowledge); The Ordering of Society & Power (Its necessity; problem of its origin); The Different Forms of Government (Doctrine of Sovereignty); The Bearer (titulaire) of the Power (The Idea of a Christian prince in politics); Theory of the Council (Ministers and secretaries; the favorite); the Position of the Subject in the Ordering of Power (The concept of active obedience; public opinion); The Destruction of Power (Machiavellianism & tyranny). The conclusion, The Advent of Rationalism, is followed by an index of names.

Mesnard's introduction is marked by the brilliance of insight which he displayed in *L'Essor de la Philosophie Politique au XVI^e Siècle* (Paris: Vrin, 1951). He notes the originality of 17C Spanish political writers, their breach with scholasticism, their attempt to base a system on the will of God manifested in nature & history, the dogmas of Roman Catholicism, & the fundamental laws of the Spanish monarchy. He concludes that 17C French thought is in continuity with 16C French & 17C Spanish thought. To their fundamental accord, reinforced by Italian, German, & Polish thought, we owe the new image of the 'baroque man' which spread with the Counter Reformation.

Maravall's aim is to examine 17C political concepts in relation to the modern state. He treats about 60 authors, non-academics who had practical experience as councillors, ambassadors, lawyers,

secretaries, etc. Most of them were connected with the Counter Reformation rejection of Protestant reform & with the effort to absorb the Renaissance. They all tended to regard politics as the education of the Prince, and they believed in the efficacy of three psychological factors: the contagious nature of virtue because of admiration for great heroes; demonstration of the fact that it is possible to be a virtuous ruler even though other princes have not been such; care to equal the glory that persons of the past acquired through their good conduct. "Glory is the great motivating force of the Renaissance man & also impels with all its strength the man of the Counter Reformation; it is the psychological mainspring which, when handled cleverly, allows the educator of this period to conduct his powerful pupil to the Good. 'Majesty without glory,' said Diego Felipe de Albornoz, 'no longer has all the veneration which is owed to it . . . Glory is a prince's most honorable ambition.'"

Since this 17C political thought is directed into education, Maravall begins with educational methods. Since the emblem characteristically has this educational power, he begins with typical devices & analyses of them. Thus emblems teach that the king is the symbol of necessary unity; a clock imports the need of making all the wheels work in unity; & a royal harp brings the lesson that the accord of parts makes the grandeur of the whole.

After this general beginning, Maravall finds these 17C political thinkers advocating education pursued with the aid of history which reveals the most important element in practical politics—knowledge of human passions & their combinations. From all these certain fixed rules may be disengaged—a "natural system" of politics. Next comes the definition of the state, but these thinkers are not satisfied with a merely "natural" one. For them the community must be based on religion, the cement which binds citizen's consciences & which forms justice & character. This religion (Roman Catholic, of course), shows the divine origin & superiority of power & obligates it morally to assure the temporal wellbeing of the people. A few of these thinkers incline to the mixed state, but most of them favor monarchy because in their view it conforms to the spirit of religion & to natural law. Indeed, most of them feel that true liberty can exist only under a properly educated prince who carries out his difficult mission on both a spiritual & temporal plane. Law is the foundation of true liberty. An obedient subject actually collaborates in the prince's power to the extent that his obedience is active. (This point, taught best by Botero, obviously is significant for Milton's doctrine of obedience to God. God inevitably stays in power anyway; but a prince needs to have the active obedience of his subjects; without their love he cannot survive.)

Limited space forbids us to dwell on other main themes in the volume: rebellion; anti-Machiavellianism; Machiavelli's secularized idea of providence which he calls "Fortune"; the opposition between historical & naturalistic political ideas; the role of the counsellor.

The study deserves the utmost praise as a major contribution to scholarship. But readers should be aware that the title does not fully suit the contents: the writers do not represent the whole 17C, for nearly all of them wrote before 1650; the emblems used are ultimately from the 15C; the authors treated & the ideas were perhaps more European than Spanish—certainly these writers cite works from all over Europe and think in a European tradition. And the treatment of florid style tends to neglect the simple prose of writers like Saavedra Faxardo.

(252) **A HISTORY OF POLITICAL THOUGHT IN THE ENGLISH REVOLUTION** by Perez Zagorin. Routledge & Kegan Paul 1954. Reviewed by Z. S. FINK, Northwestern.—This is a small book, but an ambitious one. The author attempts not only a general survey of English political thought between 1645 and 1660, but a reinterpretation of such key figures as Hobbes, the bringing to light of neglected luminaries, and an estimate of the scholarship on his subject. These are large aims in a field in which the special studies are extremely numerous and, on the whole, executed with a high level of achievement. A reviewer may be pardoned some initial skepticism.

Let it be said at once that the author's knowledge is extensive, that he has clearly acquainted himself with both the original materials and the treatments of them by modern scholars, that his chapter on Hobbes is exciting though not so completely novel as he seems to think it is, that he does give us the only available discussions of some minor writers who are worth looking at, and that as a general survey this is a highly valuable and useful book.

Zagorin is to be commended also for his judicious treatment of the difficult problem of the relation between religious and political thought in the period. He attempts neither to secularize political ideas completely nor to over-emphasize the religious element. Quite

properly he sees the revolution as the critical period in the transition by which political and religious ideas were becoming detached from each other.

He is also to be commended for the sharpness with which he defines his own point-of-view. It is completely secular, one would gather from p. 178, and is reasonably dispassionate in its estimates of 17C writers, though he clearly prefers the Winstanleys of the period to the Miltons.

Beyond these considerations some reservations are in order. The book raises complicated problems of scope and point-of-view in spite of what I have just said about these matters. The ferment of ideas in 17C England has been viewed by previous scholars from (1) a religious point of view, with emphasis on the religious origins of political conceptions; (2) a purely secular and dispassionate point-of-view, evaluating the materials in terms of seventeenth-century values and historical developments; and (3) a purely secular point-of-view, evaluating the materials in terms of twentieth-century liberal political values. Zagorin's approach is the last of these, and it is in terms of it that the limits of 1645-60 which he sets for himself find their rationale.

But only in the sense that the human intellect had grappled with a problem and found the right answers from a twentieth-century point-of-view can anything be said to have been settled by 1660. In terms of the seventeenth-century mind, nothing was settled in that year and still less is this true in terms of historical occurrences and constitutional developments. And Zagorin's limits and point-of-view produce some strange anomalies. Filmer gets a chapter, Algernon Sydney hardly a passing mention. Moreover, depending on what one thinks was in question, a very good case can be made for the contention that, philosophically speaking, the issue was not even fully formulated, let alone settled, until the 1680's. This is true even if one defines it, as the author does, as the location of legislative power. Moreover, if one sees ideas and events in seventeenth-century England in terms of the larger perspective of western history as part of that struggle between absolutist and non-absolutist theories of government which in France was won by the king, it cannot be said that the issue was really settled in England until the revolution of 1688.

Further reservations arise when one examines Zagorin's evaluative remarks on the scholarship in the field. He is extremely ready with these. One appreciates discrimination, but when it is ladled out in a rather flip manner and one finds the footnotes sprinkled with derogatory epithets applied to the best studies in the field, one begins to wonder whether it is discrimination or a habit of mind expressing itself. Professor Barker's Milton and the Puritan Dilemma in Zagorin's view is somehow at the same time "admirable" and a work which "endeavours to the point of tedium to extract more from Milton's philosophy than comprehension of it or justice to it require"; and J. W. Allen has "needlessly complicated Parker's views"—a pejorative remark which, unless it is accompanied by a bill of particulars, is nearly meaningless beyond suggesting the possibility that Zagorin has himself at times oversimplified complicated matters. In a fashion which sometimes seems quite arbitrary, he assigns authors to anonymous seventeenth-century tracts or deprives them of them and agrees or disagrees with the ascriptions of other scholars. Moreover, he is not always quite fair in his statements of the views of those with whom he disagrees. On p. 108, for example, in referring to my Classical Republicans, he sets up a false opposition between ancient and modern sources which is not even a reasonable inference from anything I say in that book. It is unfortunate that a good book could have been so easily improved by something more in the way of caution and accuracy in the notes.

VIII. BIBLIOGRAPHY & SURVEYS OF SCHOLARSHIP

(253) STUDIES IN BIBLIOGRAPHY: PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF THE UNIVERSITY OF VIRGINIA, ed. Fredson Bowers. Vol. XI. Charlottesville, Va.: The Society, 1958 302p \$6:—This most recent issue of this annual miracle of sustained excellence contains much of 17C interest. Altick's account of Victorian cheap-reprint publishing, though failing to specify by authors how great sales were, nevertheless presents staggering figures for total sales & thus suggests that cheap copies of Milton & Bunyan sold in hundreds of thousands. Dickens in 1853 believed that there were then in Birmingham "many workmen infinitely better versed in . . . Milton than the average of fine gentlemen in the days of bought-and-sold dedications & dear books." Robert Halsband gives helpful suggestions on editing letters. George Walton Williams argues that setting by formes in the late 16C was more common than has been thought & shows

how type-shortage evidence may indicate the composition-order of pages of a sheet, times of distribution, etc. R.A. Foakes decides that the copy for Shakespeare's Folio *Henry VIII* was a carefully prepared ms, probably in a single hand. Frederick Waller treats printer's copy for *Two Noble Kinsmen*, concluding that "foul papers" may lie at the heart of the authorial problem; Fletcher & Shakespeare did not work in close collaboration.

Cyrus Hoy continues his account of the shares of Fletcher & his collaborators in the Beaumont & Fletcher canon. Cyprian Blagden gives detailed treatment to the distribution of almanacks in the last half of the 17C, throwing unexpectedly full light on amounts printed, reprinted, sold, unsold, costs, profits, piratings, etc. J. Gerritsen explores the dramatic piracies of 1661 & connects Francis Kirkman with most of them. And R.G. Silver investigates how publication of early New England sermons were financed after about 1660: families paid for memorial sermons, churches for important ones, publishers for popular ones; a table lists examples of sponsorship of Cotton Mather's sermons. A proof-sheet from the shop of Nicholas Okes, printer of the first 4tos of *King Lear* & *The White Devil*, provides J. R. Brown with an example of normal printer's corrections during the printing of a sheet in the printing-house; the proof-sheet used occurs in the Folger copy of John Tichborne's *A TRIPLE ANTIDOTE*, 1609; & Lois Spencer in "The Printing of Sir George Croke's Reports" finds that "an anonymous single sheet in the Thomason Collection, together with certain entries in the MS Court Book of the Stationers' Company, tells the story of a contest which ranged from printing-house to Parliament & which illustrates not only the keen competition within the London trade during the mid-17C, but also the complexities that arose with reference to the printing of legal textbooks."

John Alden, in a note on further problems in 17C Irish printing discovers that even imprint dates may be misleading & ends by asking if it is not now necessary to re-examine the hundreds of works printed for Husbands during the Commonwealth period for further instances of piracy, relevant not only to Irish books but to English books as well. The invaluable selective check list of bibliographical scholarship for 1956 rounds off the contents.

(254) B. Ifor Evans, ENGLISH LITERATURE. Longmans, Green for The British Council, 1944, rev. repr. 1947 42p 21 illus. (paper):—When the Venusian pops in from his spaceship & demands a quick survey of English literature, hand him this booklet. Actually it is not a survey but a general essay devoted to the recurring unifying elements characteristic of British writings. But the Venusian will at least get a sound bird's eye view, a sense of British individualism, & some account of why foreign readers sometimes find English poetry remote. He will learn to see Milton as a pursuer of a middle way between extremes, as a would-be classicist possessed despite his purposes by the national genius. And he will fly off with a tribute to Francis Bacon which is fuller & more admiring than most earthlings would expect.

(255) CONTEMPORARY LITERARY SCHOLARSHIP: A CRITICAL REVIEW, ed. Lewis Leary, for The Committee on Literary Scholarship & the Teaching of English of the National Council of Teachers of English. N.Y.: Appleton-Century-Crofts 1958 484p \$5:—The portions of this collection which are directly pertinent to the 17C are not extensive; but they are significant. There are 4 sections: The Problem, The Periods, The Genres, & The Audience; & 18 contributors. The problem is that teachers of English are too busy to keep up with trends & achievements in scholarship; the purpose is to survey contemporary trends in scholarship so that the teacher may be aware of them & may best utilize what reading time he has. Jacques Barzun, in "The Scholar Critic," notes how "scholarship, would-be scholarship, & pseudo-scholarship co-exist indiscriminately in the worlds of education, literature, art, government, industry, journalism, & advertising," today & attacks those who invent & consider their fancy proved for lack of disproof: "This is simply bad impressionism disguised, just as text analysis is rudimentary history disguised. The critic must slough off the one and transcend the other." Leary moves on to expatiate on the triple task which faces most of us: "The enterprise is trifurcate: to discover as scholar, to analyze as critic, & to communicate as teacher."

Next is the treatment of periods from Beowulf to the present in 9 chapters, all by leading authorities; for example, editor of the enviably urbane *Johnsonian News Letter*, covers the 18C & G.E. Bentley proves an admirable guide to the essential scholarship on Shakespeare.

Merritt Y. Hughes attempts the miracle of surveying scholarship on the 17C in 15 pages. Inevitably he fails: Dryden he regretfully ignores; Herbert, Cowley, & Marvell he touches only in passing; Crashaw & Herrick he does not even mention. The fact

is that Hughes wisely chooses to do one job at the cost of others: his guided tour through the many realms of Miltonic studies has its keynote struck in the opening sentence of his essay: "Of all the centuries in English history the seventeenth is by common consent the most seminal of principles & institutions, of ideas and of the sensibility which we most value today." Donne gets 4½ pages which are rich in insights & references: to the latter should be added Hughes' own works, Louis Martz' *The Poetry of Meditation* (Yale UP 1954), & perhaps Odette de Mourgues' *Meta-Physical, Baroque & Precieux Poetry* (OUP 1953). (Incidentally, Hughes has allowed Marvell's name to slip by with a single final consonant in two titles cited pp. 68-69.)

The focus of this volume is on modern literary criticism; indeed, Masson does not even get mentioned. Inevitably in the chapters on the genres of O'Connor, Arms, Booth, Popkin, & Laird there is much material about new & old critics, Christian symbolists, psychological & sociological approaches, etc. And because the 17C is a potent factor in modern criticism, these pages are dotted with references to 17C poetry & drama, though the prose gets little attention. The total result is a stimulating, informative volume.

At the end there is "A Selected Bibliography" based on a questionnaire sent to 250 critics & professors who were asked to list the 10 or 15 scholarly or critical works of the last 30 years which contributed most to understanding of the period or genre in which these questioned were most interested & also to list the 10 or 15 works which contributed most to the understanding of literature in general. Close to 500 separate works were nominated, but tabulation revealed some agreement. Of the 5 works most mentioned, only two touch on the 17C—Eliot's *Selected Essays* & Lovejoy's *Great Chain of Being*. Among the first 50 were Baugh's *Literary History & CBEL*. The Herford-Simpson ed of Ben Jonson (OUP 1925-52) is the only textual ed. of a 17C author to be acclaimed as outstanding. No literary biography of a 17C man is ranked with Sherburn's *Pope*, White's *Shelley*, Rusk's *Emerson*, & Trilling's *Arnold*. Distinguished period studies listed for the 17C are Bush's *English Literature in the Early 17C*; Willey's *17C Background*; Bentley's *Jacobean & Caroline Stage*; & Nicholson's *Breaking of the Circle*. In American literature Miller's *New England Mind* receives notice.

The validity of this list of approved works depends in part on the choice of the 250 critics & professors to whom the questionnaire was sent in the USA. The criteria for choosing these judges is not stated.

MISCELLANEOUS

**We have not seen the following works & would welcome a review or description of any of them from anyone who has access to a copy. M. Pagnini, *Norme et Motivi nella Poesia e nelle Tragedie di GEORGE CHAPMAN*, Firenze, Valmartina 1957, 287p; Thomas OTWAY, *Don Carlos, Prince of Spain, A Tragedy*, introd. & notes Pietro De Logu, Roma, Signorelli 1956, 124p (Scrittori Inglesi series); Alejandro Cioranescu, *EL BARROCO: El Descubrimiento del Drama*, Universidad de La Laguna, 1957, 445p; Lynn Thorndike, *A History of Magic & Experimental Science*, vols. VII, VIII, *The Seventeenth Century*, Columbia Univ. Press 1957, 705, 640p; C.L. Barber, *THE IDEA OF HONOUR in English Drama, 1591-1700* (Göteborgs Studs in English VI), Göteborg, Elanders Boktryckeri Aktiebolag; James I of England, *The Poems of James VI of Scotland*, ed. James Craigie, Edinburgh 1956; Paoli Rossi, *Francesco BACONE dalla Magia alla Scienza*, Bari, Laterza, 530p.

**"17TH-CENTURY DIARY OF WILLIAM LAWRENCE," *The Literary Repository* (a catalogue of rare books for sale by J. Stevens Cox, Beaminsters, Dorset, England, combined with the printing of unpublished mss & original articles: subscription, 30¢ or 2/6 per annum—4 issues), no. 3/1958, pp. 1-2:—Mr. Cox here commences the first publication of a 17C diary written in the form of letters to a brother overseas; book publication later is intended. Writing in a lofty, mock-heroic style, Lawrence tells how "Seignior le Grand," who seems to be his brother-in-law, has ordered Lawrence's departure from the household "and Grannam's stay." Nothing is stated about the date or provenance of the Ms, but there are references to brother Dick at Oxford, Haynes Hill, Sherington, and Reading. Mr. Cox tells nothing about the author except his name, but a little unthorough sleuthing in Wood's *Athenae Oxonienses* serves to unveil him as William Lawrence. 1631-ca. 1682, who married Wil. Sydenham's sister, "a red-hair'd buxom woman," according to Wood, "whom he esteem'd dishonest

to him." Lawrence's discontent resulted in *Marriage by the Moral Law of God Vindicated*, 1680, which may well be of interest to Miltonists if, as Wood guesses, William had some family connection with the Henry Lawrence to whom Milton wrote the sonnet. At any rate, William "was esteemed a man of parts and considerable reading" and the Diary has considerable fascination. Certainly the description of the brother-in-law is devastating: "His fathers mettle when he made him was never refined, it was vitiated with too much dross or dregges. . . . When he is tipling with any people that are of the lowest rank, who like the minotaure are half man and half beast and but one remove from the earth, he will almost afore petere principium, and proclaime his unknowne quality in wordes as bigg as his name."

***The Newberry Library Bulletin* IV (Ap58) contains an article on "Notable Accessions of the Library, 1957"; among the works mentioned are the following from the 17C: *An Essay concerning Adepts 1698* (The pamphleteer urges the setting up of Christian communities so well ordered that adepts possessed of the secret of the philosophers' stone will come out of hiding). Christopher Lever's *Queene Elizabeth's Teares* 1607 consists of 7-line stanzas (202 of them) which attempt to tell in dramatic dialogue how Stephen Gardinar persecuted Elizabeth during Mary's reign. *The Worming of a Mad Dogge* (STC 18257) uses undiluted invective reinforced by quotations from Greek, Latin, & Italian, to denounce Jos. Swetnam's attack on women, 1615; can anyone identify the author(ess?) who signed herself Constantia Munda?

Other Newberry accessions are Leonard Digges' *Rape of Proserpine* 1617; Geo Chapman's *Andromeda Liberata* 1614; 1500 pamphlets from the 17th to the 19th centuries; Sousa de Macedo's *Lusitania Liberata* 1645; *La Vanida de Christo* 1602, in which Hernando Ojea Gallego argues that Christianity existed in America before the Spanish discovery; *Ulysses, ou Lisboa Edificada*, a heroic poem by G.P. da Castro; a number of books handsome because of baroque illustrations; & a host of other precious items.

***RENAISSANCE ARCHITECTURE IN ENGLAND* by Margaret Whinney (42p, 1952); *ARCHITECTURE IN ENGLAND SINCE WREN* by John Summerson (38p, 1946, revised ed. 1948). Longmans, Green for the British Council (paper):—These well illustrated pamphlets conveniently survey English architecture from the early 16C to the present. Whinney's chapters on The Jacobean Style, Inigo Jones, & The 17C House are particularly to be recommended to readers of SCN. The data provided is too standard to require comment here, but that is as it should be in such brief handbooks. For those about to tour England, Summerson's reminder that English architecture "is seen at its worst where we might reasonably expect to find it at its best" (e.g. Trafalgar Square & Buckingham Palace) is a useful reminder. The illustrations & texts of both pamphlets make one realize how necessary it is to move into the corners of Britain to find some of its best buildings, particularly those of the 17C.

***BRITISH PHILOSOPHERS* by A.D. Ritchie (British Life & Thought series). Longmans Green for the British Council 1950 35c (paper), 60p:—Though moving from Pelagius to Collingwood, Ritchie recognizes that the 17C & 18C constituted "the formative, perhaps the decisive period in British philosophy"; so 17C thinkers have a relatively generous amount of space in this quick survey. Bacon is roughed up a bit: "He laid down the law how discoveries ought to be made & did not make them." Herbert of Cherbury, Lord Brooke, Henry More, & Cudworth get cogent treatment. "It is interesting . . . to observe the sublime confidence of Hobbes . . . in the omniscience of physical science in days when that science consisted of disconnected fragments. . . ." Locke gets major space in this succinct survey; it ends with a final glance at theology & includes a reference to Milton: "It is no accident that the three greatest Englishmen of the 17C, Milton, Locke & Newton were all sincerely religious, careful students of theology, & all heretics from the point of view of Constantinople, Rome, Geneva or Canterbury equally."

***SCOTTISH LITERATURE* by H. Harvey Wood. N.Y.: Longmans Green for The British Council, 1952 72p (paper):—Literature in Scots or English by those for whom Scottish habits of mind & literary traditions are natural is the subject of this delightfully illustrated pamphlet. It ranges from "The Early Poets" to "After Scott" & admirably surveys a host of writers, being marred, however, by one ridiculous statement: "The acrid, malignant humour of Knox has only one parallel in the literature of these islands—the 'controversial merriment of Milton.'" James VI & I gets his passing due amongst the 17C authors, as do Drummond, Ayton, Montrose, & the balladeers, but the 17C content is slight.

NEO-LATIN NEWS

Vol. V, Nos 2&3. Jointly with SCN, \$1.25 a year payable to J. Max Patrick, English Department, New York University, New York 3, N.Y.

Edited by PAUL W. BLACKFORD, *DePauw Univ.* & LAWRENCE V. RYAN, *Stanford*. Associate Editors: Philip Damon, *Ohio State*, James R. Naiden, *Lakeside School*, Richard J. Schoeck, *Notre Dame*, and J. Max Patrick.

(18) "Letter-Splitting in Petrarch's Familiars" by Aldo S. Bernardo. *Speculum* 32(58)236-41.—B inquires into the artistic purposes behind P's practice of splitting his epistles in two or three when preparing them for publication. (PD)

(19) "Jonson's Use of Lipsius in *Sejanus*" by Daniel Boughner. *MLN* 73(Apr58)247-55.—Jonson's use of Tacitus in *Sejanus* is filtered through the Renaissance edition of Tacitus by Justus Lipsius, which in its footnotes & marginal rubrics provided references to ancient authors, called attention to significant persons & actions & pointed up dramatic moments in Roman history, & in its inclusion of the *Historiae Romanae* of Velleius Paterculus, which provided further material for J's use than that which Tacitus alone would have supplied. (PWB)

(20) "The Antiparadoxon of Marcantonius Majoragius or, A Humanist Becomes a Critic of Cicero as a Philosopher" by Quirinus Breen. *St. Ren.* 5(58)37-48.—B studies the Antiparadoxon, a sub-urban dialogue confuting 6 of C's Stoic paradoxes, in order to determine "the process whereby its author, Majoragius, turned from a somewhat naïve admiration of Cicero as both a stylist & thinker to becoming his critic as to philosophical substance & as to method of philosophizing." The book is an important landmark in the Ciceronian controversy, especially because of the vehement defense of C's philosophizing for the general intelligence of men that it provoked from Marius Nizolius in his famous *De veris principiis . . . philosophandi*. (LVR)

(21) "Pierre Gassendi & the New Philosophy" by Meyrick H. Carré. *Philosophy* 33(Apr58)112-20.—G in his *Animadversiones in Decimum Librum Diogenis Laertii* (1649) & in his *Syntagma Philosophicum* contributed much to the philosophical revolution of the 17th C by reviving Greek atomism & by moving beyond the teachings of Democritus, Epicurus, & Lucretius to help create a new anti-Aristotelean physics. (PWB)

(22) "Francis Bacon & the Architect of Fortune" by Rezmond C. Cochran. *St. Ren.* 5(58)176-95.—Among Samuel Pepys' books, the one he most frequently read he called "Faber Fortunae" by Bacon. C identifies this work as the *Sermones Fideles* (Leyden 1641, 1644, 1659)—comprising the 56 essays in Latin, as well as six sections from the *De Augmentis*. The Roman commonplace, Faber quisque fortunae suae, fascinated Bacon; C discusses his treatment of the adage & argues that the *Sermones Fideles* were as close as B ever came to his ideal of reducing moral philosophy, as he hoped also to reduce natural philosophy, to axiomatic form. (LVR)

(23) "Bembismo, poesia latina et petrarchismo dialettale" by W. Th. Elwert. *Paideia* 13(Jan-Feb58)3-25.—In a previous volume, *Studi sulla letteratura veneziana*, E made a study of Bembo & imitation. Here he continues that study by giving attention to the relationship between Cinquecento Latin poetic theory & practice, especially Bembo's, & that of vernacular petrarchanism. (PWB)

(24) "An Eclogue of Giovanni Quatrario" by W. Leonard Grant. *St. Ren.* 5(58)7-14.—Latin eclogue as practiced in 14th C Italy was universally unsatisfactory. Most bucolic poems were cryptic & allegorical, in the unfortunate fashion popularized by Petrarch. In the second eclogue of Q (who lived 1336-1402), an imaginary dialogue between the author & Petrarch, the adulation expressed by the former for the older poet shows "how completely P had achieved the gloria at which he had always aimed." (LVR)

(25) "Ficino & Shakespeare" by Terry Hawkes. *N&Q*, n.s. 5(May58)185-6.—H tries to establish the link between S and the Italian Neo-Platonists which scholars have long been seeking. In William Fulwood's epistolary manual *The Enemy of Idleness* (7 editions from 1568 to 1621) are translations of letters by F, Pico della Mirandola, & other Renaissance Neo-Platonists. H suggests that some of F's *Epistoli*, through this very popular translation, may have influenced the form & content of letters which are written in Shakespearean plays. (LVR)

(26) "Erasmus & the Sacrament of Matrimony" by Albert Hymal. *AFG* 48(57)145-64.—E's changing positions with respect to the relative values of monasticism & celibacy or marriage are treated largely in opposition to E. M. Telle's Erasmus de Rotterdam et le Septième Sacrement: Étude d'Évangélisme matrimonial

au XVI^e siècle et Contribution à la biographie intellectuelle d'Erasmus (Geneva, 1954). (PWB)

(27) "A Curious Latin Version of *Lazarillo de Tormes*" by Daniel S. Keller. *PQ* 37(Jan58)105-10.—In 1623 Caspar Ens brought forth a Latin version of *Guzman de Alfarache*, interpolating as the seventh chapter a Latin translation of the Spanish picaresque novel *Lazarillo de Tormes*. In making his translation, Ens changed certain facts & modified the style, but gave evidence that the Renaissance approved of the novel. (PWB)

(28) "Vir Facetus: A Renaissance Ideal" by Georg Luck. *SP* 55(Apr58)107-21.—The re-editing in 1954 of Giovanni Pontano's *De Sermone Libri Sex* (in the series *Thesaurus Mundi*) gives readers for the first time an authoritative edition based on the autograph MS. This collection of facetiae & attempt to formulate a theory of facetudo was composed in the last years of P's life (ca. 1499-1503); the editio princeps was published at Naples in 1509. Besides giving a picture in his old age of P & other members of the Accademia Antoniana, this work treats of facetudo as the social virtue equivalent to the ancients' comitas atque urbanitas. In the 4th book of the Nicomachean Ethics Aristotle had left room for such unnamed virtue; to P facetudo fills this place & "is more than a social asset . . . vir facetus is a true artist, not only an 'artist of life,' but an artist par excellence." (LVR)

(29) "The Role of Melanchthon in the Adiphora Controversy" by Clyde L. Manschreck. *ARG* 48(57)165-81.—With respect to the controversy over "things indifferent" to the Christian faith, Manschreck surveys M's views of the controversy, accounts for his consideration of the views of others (such as those of Matthias Flaccius Illyricus in his *De Veris et Falsis Adiphoris* of 1549), details M's & Luther's opinions in the debate as stated in their earlier writings, & states the significance of M's participation in the controversy. (PWB)

(30) "The Place of Herodotus in the History of Historiography" by A. Momigliano. *History* 43(Feb58)1-13.—The denigration of H as a historian which began with Thucydides continued into the 15th C in the Latin translations of H by Guarino, Valla & Pisano & in prefaces to H's works by Pontano & Vives. In the 16th C there was a revival of H's approach to historiography due largely to studies in Latin by I. Camerarius, Henricus Stephanus, & Joseph Scaliger. (PWB)

(31) "Translations of the Classics into English before 1600" by Holger Nørgard. *RES* 9(58)164-71. N provides Additions & Corrections to Appendix II of Bolgar's *The Classical Tradition*. (PD)

(32) ITALIAN PRINTERS 1501-1520, by F. J. Norton. Cambridge Bibl. Soc. Monograph No. 3 (London: Bowes & Bowes, 1958).—In the two decades under consideration, 49 presses were active in Italy, most of them in the far northern cities. Besides writing a useful introduction on the Italian book trade, 1501-20, N also provides a chronological list & a map of locations of presses plus an index of all the known printers. The main text is arranged alphabetically by cities; a chronological list of presses active in each city before 1520 precedes the alphabetically arranged discussions of the various printers. For each press, if the output was small, all titles are given; if it amounted to more than a dozen items, at least the first & the last publications are described. An invaluable aid for the student of Renaissance printing, this monograph is also a boon to scholars of Neo-Latin writing since many literary & humanistic works came from the presses discussed herein. (LVR)

(33) "Luís Vives y Homero" by Alejandro Ramírez-Araujo. *Symposium* 11(Fall57)240-9.—In his works on education, V expressed an attitude of reserve toward Homer as a suitable writer for the instruction of the young. Though a great poet, Homer introduces immoral scenes & should therefore be used with prudence by the teacher. More Latin than Greek, V devotes little time to Homer. In this he is representative of the early Spanish Renaissance, in which Homeric studies did not flourish. (LVR)

(34) "Tracts by Martin Luther & His Contemporaries". *BulRyLib* 40(Mar58)261-3.—The collection of some 1500 Reformation tracts gathered by the Earl of Bridgewater & Balcarres & deposited with the John Rylands Library has been examined by Dr. E. Gordon Rupp, Prof. of Ecclesiastical History in the Univ. of Manchester & found to contain tracts dating from 1511 to 1593 written by Luther & his humanist contemporaries. For instance, the collection contains original editions of Erasmus' "De Arbitrio" and "Hyperaspistes." (PWB)

(35) "Le Catalogus Gloriarum Mundi de Barthelémy Chasseneuz et la Dignitas Hominis" by F. Secret. *BHR* 20(58)170-6.—S declares C a much-neglected humanist, cites the occasion for his com-

SEVENTEENTH-CENTURY NEWS ENGLISH DEPARTMENT, NEW YORK UNIVERSITY, NEW YORK 3, N. Y.

Return postage guaranteed,

SUBSCRIPTIONS: \$1.25 for 1 year or \$5 for 5 years. PLEASE make your check payable to "J. Max Patrick" & NOT to anything else; or, preferably, send currency at our risk. Address: J. Max Patrick, English Dept., New York University, New York 3, N.Y.

British subscribers: 14 shillings for a 2-year subscription to J. C. Maxwell, King's College, Newcastle-on-Tyne, PROVIDED THAT THEY NOTIFY J. Max Patrick that they have done so. Dr. Maxwell merely handles funds for us.

European subscribers: 1200 francs for a 3-year subscription to J. J. Denonain, Faculté des Lettres, CCP 715-22, Alger.

We run at a loss & welcome supporting subscriptions at \$2.00 or more a year; also gifts.

position of the *Catalogus Gloriarum Mundi*, & compares the work with Pico's *Dignitas Hominis*. (PWB)

(36) "Philalgia in Warwickshire; F.M. Van Helmont's Anatomy of Pain Applied to Lady Anne Conway" by Grace B. Sherrer. *St. Ren.* 5(58)196-206.—The Latin poem on the marriage of Pain & Philalgia in Bodleian MS. Locke C. 32, fol. 47 refers to the incurable headaches of Viscountess Conway & calls to mind her 9 years of Platonic friendship with the noted Belgian physician who tried to cure her, Francis Mercury Van Helmont. Appended to the article are the text & prose translation of the poem, which S attributes to Van Helmont himself. (LVR)

(37) "Erasmus & the Apologetic Textbook: A Study of the *De Duplici Copia Verborum ac Rerum*" by J. K. Sowards. *SP* 55 (Apr 58) 122-35.—In 1512 E published the *Copia* as the last in a series of textbooks for an ideally progressing educational system. It was intended to follow *De Ratione Studii* (a basic grammar), the *Colloquia* (a reader), & the *Adagia* (a dictionary of examples), as the guide to correct application of the art of rhetoric. S shows, however, that the *Copia* is, as the "duplici" in the title indicates, more than a textbook on manner. Besides the store of words, there is the supply of matter, which is carefully chosen to form an apologia for E's system of Christian humanism. Believing that the way to reform the human race was properly to educate the young, E selected the matter so as to inculcate in his youthful readers his own beliefs about the joys of peace & the horrors of war, the indispensability of a classical education, the stupidity of bigotry, & so forth. This unpretentious appearing handbook was in fact a carefully designed & artistically written work in which E put forth his best effort to reach & inform the minds of the young. (LVR)

(38) "Ut Rhetorica Pictura" by John R. Spencer. *JWCI* 20(57)26-44.—In a consideration of a Quattrocento theory of painting, especially as it is developed in Alberti's *Della Pittura*, S considers the opinions & statements of Renaissance Latinists—Piccolomini, Alberti—and their relationship to theories of rhetoric set forth by Cicero & Quintilian. (PWB)

(39) "Melanchthoniana inedita II" by Robert Stupperich. *ARG* 48(57)217-24.—In a second installment of this study (the first appeared in *ARG* 45(54)253-60) S produces two more inedited works of M: *Responsio Melanchthonis in articulo de poenitentia, de secundo paragrapho in articulo poenitentia, & Argumentum Serveticum*. (PWB)

(40) "John Fisher & the Scholastics" by Edward Surtz, S.J. *SP* 55(Apr 58)136-53.—In three of his Latin works, directed respectively against Jacques Lefèvre d'Étaples, Luther, and Oecolampadius, Bishop Fisher shows himself a defender of the learning of many of the Schoolmen. These works are *De Unica Magdalena* (1519), *Assertiones Lutheranae Confutatio* (1523), & *De Veritate Corporis et Sanguinis in Eucharistia* (1527). The humanist F grants that the Scholastics were poor Latin stylists, but to a greater extent than his friends Erasmus & More he would have students read them & acquire their intellectual discipline. His statutes for the Univ. of Cambridge reflect his belief in the soundness of the Scholastic method as well as his support of the new learning. "F does not abandon the old Scholasticism nor reject the new humanism. He wants the best of both." (LVR)

(41) *THE PRAISE OF PLEASURE: PHILOSOPHY, EDUCATION, & COMMUNISM IN MORE'S UTOPIA*, by Edward Surtz, S. J. (Cambridge, Mass.: Harvard Univ. Press, 1957:—This is the second book within the same year on *Utopia* by Fr. Surtz; the other, *Utopia: The Praise of Wisdom*, was published by the Loyola University (Chicago) Press. Once more the author

provides both valuable insights to the work & a wealth of background material. Though interested primarily in the *Utopia* as a work of art, S limits himself here to clarification of the text, elucidation of difficult passages, & reconstruction of the intellectual environment in which it was produced. In this way he hopes to prepare the reader through understanding for greater appreciation of the book's artistic merit. In the opening chapter, he explains that he accepts the humanistic interpretation of *Utopia* & gives as the premises of his own study various conclusions reached by J. H. Hexter, R. W. Chambers, & Russell Ames about More's viewpoint & intentions: that M writes as a Catholic for Catholics, that he desires the application of Christian faith & morals in every phase of life, that in thought & Latin style he is a typical humanist of the northern Renaissance, that every detail in his ideal state is intended to point up a defect in contemporary European society, that *Utopia* is based on reason alone, that as a consequence, Europeans must use both reason & faith to create an even more ideal commonwealth. Although a study based on these widely accepted premises may seem to promise nothing new, S's contribution is that he applies them to detailed explanation of passages which are obscure or have produced widely diverging interpretations. The discussion of what the Utopians mean by pleasure, for example, leads to the conclusion that M really did mean to praise all honest human pleasures—both physical & intellectual—but that he cleverly organized the argument & played with his terminology to lead the reader to the realization that in this Epicurean state all *voluptates* lead to one final *gaudium*; for "the final object of Utopian happiness is delight in the presence of God in the next life." After this explanation comes an examination of M's contrast between the pursuit of false pleasures in Europe & of true pleasure in *Utopia*, designed to point up the delight of Utopians in intellectual pursuits & leading to 5 chapters on their learning in which S explains M's own views on education, on the scholastic discipline & the new Greek learning. 3 chapters are devoted to the knotty problem of More's communism. This is finally seen as a moderate Christian communism, attainable only in the ideal state created by M's imagination until such time as men will learn what is meant by Christian poverty of spirit & sharing their goods, through brotherly love, with the poor. Thus, out of their true philosophy of pleasure, leading to a right kind of education, the Utopians have learned to shape a communistic society of a special kind. Philosophy, education, & communism, according to S, are perfectly interrelated in this masterpiece of indirection & irony, to form, not the perfect society, but certainly the best society that unassisted reason can attain. (LVR)

(42) "The Officina of Ravisius Textor in Lope de Vega's *Dorotea*" by Alan S. Trueblood. *HisRev* 26(Apr 58)135-41.—Lope de Vega, like other writers of his age, did not always go for classical references to ancient primary sources, such as Cicero or Aristotle, or to ancient secondary sources, such as Gellius or Plutarch, but to tertiary sources—that is, to the Renaissance compendiums and florilegia of classical commonplaces. Lope clearly used in the *Dorotea* Ravisius Textor's *Theatrum Poeticum et historicum sive officina*. Jose Manuel Bleusa in an edition of the *Dorotea* has already pointed out 4 passages in which it is evident that Lope is borrowing from RT. There are 8 other such borrowings. (PWB)

(43) "Laurentius Grimaldus Goslicius & His Age" by W. J. Wagner, A. P. Coleman, & C. S. Haight. *PolishRev* 3(W-S58)37-57. G's works, the most important being his *De Optimo Senatore*, in which he expounded a theory of constitutional monarchy, were published at Venice by Giordano Ziletti in 1586 and translated into English in 1598, 1607, & 1733. They influenced the political thinking of the 17th C & of later eras, especially that of Bellarmine & the American Founding Fathers. (PWB)

